

EVERY WEEK — News — Instruction — Information — Entertainment — EVERY WEEK

IN THIS ISSUE—GIUSEPPE VERDI'S LIFE STORY IN WORD AND PICTURE (PART V)

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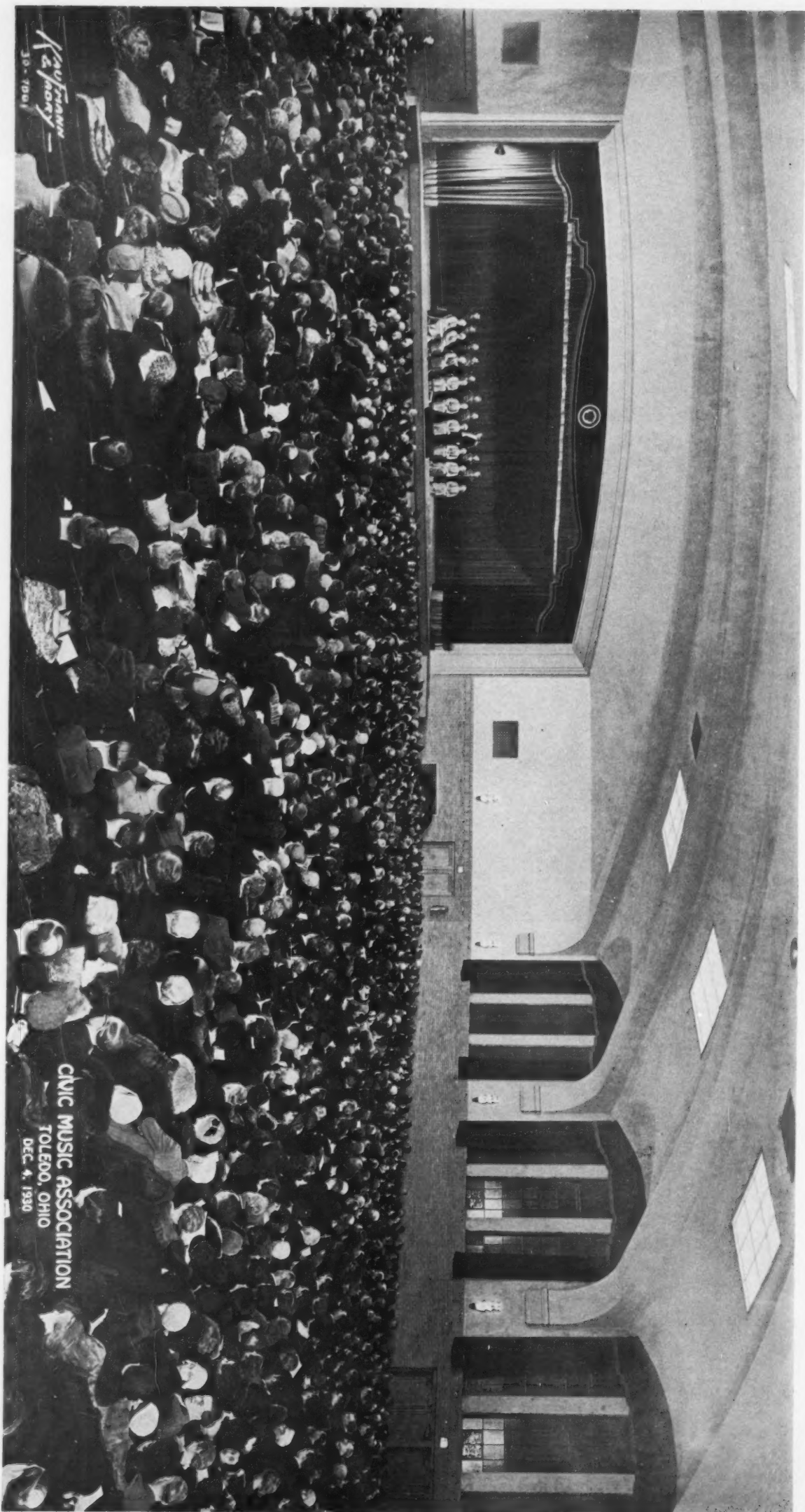
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Lily Pons Cheered at Metropolitan Debut

Young Soprano, Appearing in Lucia, Substantiates Earlier
Claims to Greatness

Von Suppe's Boccaccio Revived

The Metropolitan Opera House was all agog for the matinee on this day. A huge crowd early took their seats, and when Mr. Bellezza stepped on the podium for the Lucia overture there was an atmosphere of expectancy electrifying the air. It was the debut of the French coloratura, Lily Pons, about whom there was much curiosity since, very wisely, there had been no trumpets heralding her coming. Already there was admiration for her because, obviously, she wished to fall or stand by virtue of her real merits.

Before going further, a word of thanks must be extended to Mr. Gatti-Casazza, who continues to give his audiences moments of great thrills, either by the beauty of the Metropolitan performances or by the addition of great voices to the already plentiful roster. This bringing of Madame Pons to America signals our introduction to a beautiful coloratura voice, an artist of serious caliber and a very ingratiating personality.

Briefly to relate the happenings of this afternoon it must be said that Madame Pons was received with acclaim immediately after the first act and with a real ovation after the Mad Scene. Cries of "brava" were heard from every part of the auditorium with the added thrill of hearing her compatriots exclaiming "extraordinaire."

As a singer Madame Pons can easily put in her claim with the best coloraturas. The voice is of an exquisite natural quality, even of register, unusually warm in the lower and limpidly clear in the higher one. And this might be the place to record that Madame Pons sang the Mad Scene in the key of F, something which has not been heard in the Metropolitan since times immemorial.

Furthermore, the voice is fresh and very

easily produced in all of its unusual range, and the singer also possesses a remarkable breath control. There were moments when Madame Pons tugged hard at the heart strings with the suavity and warmth of her singing, memorable times being her duet with Gigli in the first act, the famous sextette and parts of the Mad Scene. In the last she also displayed real virtuoso ability because of a certain significant "slancio"; her staccatos are remarkably clean and agile and her chromatics impeccably pure. She knows the art of suave and legato singing and has also mastered the very difficult messa di voce. From a beautiful pianissimo she can with utmost ease swell into a luscious forte, and every singer knows that this technical feat is the "bete noir" of all aspirants to vocal greatness.

As a personality Madame Pons is very pleasing; she has assurance, an ingratiating charm and an obviously serious outlook toward her art. On the stage she presents a lovely figure, for she is slender and very vivacious; her acting is convincing and has authority. It must also be said that Madame Pons' costumes were little masterpieces of beauty and good taste.

It was an auspicious debut, and the artist is a valuable addition to a house which can boast of the best available talent.

Mr. Gatti surrounded Miss Pons with a noteworthy cast: Gigli, as Edgardo, was in beautiful voice and happy mood; de Luca as Lord Ashton was convincing, and Ezio Pinza as Raimondo made much of a small role.

VON SUPPE'S BOCCACCIO REVIVED

The staid old Metropolitan was transformed into an amplified Theater an der Wien on Friday evening, when the grand opera forces, headed by Maria Jeritz in the

title role, gave a thoroughly idiomatic performance of Franz Von Suppe's Boccaccio. Be it remembered that the Theater an der Wien was the operatic forum in Vienna where most of the comic operas of Johann Strauss, Suppe, Millocker, and others of the period, were introduced to the world. Boccaccio had its premiere there in 1879. The operetta is no novelty to older New Yorkers, who heard it here as far back as 1880, and later in 1905, with Fritz Scheff, and in 1911 by the Society of American

(Continued on page 12)

Two American Composers at Augusteo

ROME.—Howard Hanson and Alexander Steinert both won a remarkable success at the Augusteo on December 14, Mr. Hanson conducting. The program opened with Sibelius' Finlandia, which was followed by Hanson's second symphony. This is a most intricate work; all of the four movements have a distinct character and are most richly and colorfully orchestrated. Especially pleasing was the andante con tenerezza. The composer-conductor was recalled numerous times.

Alexander Steinert's composition, Symphonic Legend, was in quite another style, but as richly orchestrated, the strings being especially effective. He also came in for his share, and a good share it was too, of the warm applause. Mr. Hanson's Tenerezza from his Nordic Symphony, dedicated to his mother, was movingly beautiful and highly appreciated.

Both young composers may be proud of their success, and proud may America also be of them and their accomplishments, for they have shown the Italian public that their country produces something beyond jazz.

A big dinner was given in honor of the two composers by the American Academy after the concert, Frederic Lamond having already given a reception to meet Howard Hanson. Mr. Hanson left the next day for America to conduct concerts. Mr. Steinert for Paris for the same purpose. D. P.

The 1931 Salzburg Festival

SALZBURG.—For the first time in the history of Salzburg, the Festival, in 1930, showed a net profit of almost 7000 dollars instead of the usual big deficit. The plans for the 1931 Festival promise operatic, dramatic, and concert performances beginning on July 25 and ending on August 30. The Vienna Opera and the Vienna Philharmonic, both under Krauss, Schalk and Walter, will again participate, and Max Reinhardt will bring his dramatic company again. It is announced that Arturo Toscanini will probably conduct a concert of the Vienna Philharmonic. There will again be ten Mozart Serenades and four sacred concerts in the Cathedral. The Budapest Philharmonic Or-

Annual Conference of the National Civic Music Associations of America

A full report of the eighth annual conference of the National Civic Music Associations of America, of which Dena E. Harshbarger is president, which took place at the Palmer House in Chicago on Jan. 8, 9, and 10, will be published in the January 17 issue of the MUSICAL COURIER.

chestra, under Ernst von Dohnanyi, will give two concerts, and a company of Italian singers, largely from La Scala, will give a series of performances under Maestro Arturo Lucon. B.

German Opera Company Opens in Washington

WASHINGTON, D. C., January 5 (By telegraph).—The German Grand Opera Company opened its third annual tour here tonight at the National Theatre with a brilliant and sold-out performance of Wagner's Gotterdammerung. Johanna Gadski and Johannes Sembach headed the cast, with the new American member of the company, Marie von Essen, making her debut, also Dr. Max von Schilling at the conductor's stand. A distinguished audience, including the German Ambassador and other envoys, manifested genuine enthusiasm. The company will remain here a week. R.

Maria Nemeth for Barcelona

VIENNA.—Maria Nemeth, the Vienna Opera's dramatic soprano, has been engaged by director Jose Rodes of the Gran Liceo, Barcelona, to be one of the stars of his 1931 operatic season in that city. Turandot, in which role Mme. Nemeth scored a big success at La Scala, Milan, last winter, will be produced for her at Barcelona, and her other roles there will include the title roles in Tosca, Aida, and Leonora in Il Trovatore. R.

Louis Eckstein in New York

Louis Eckstein, general director of the Ravinia Opera Company, is in New York on his annual mission of organizing the company for the coming season. His headquarters are in the Graybar Building, New York.

Kathryne Ross Scores Again

According to a cable from Palermo, Italy, Kathryne Ross, American singer, had another outstanding success in Aida at the Politeama.

New York Critics Give Concert

Press Reviewers Heckled by Artistic Auditors

By Martin H. Hanson

The critics turned performers, the artists as listeners, and the concert managers transformed into critics! That is what took place at the Barbizon-Plaza on Tuesday evening, December 30, when the so-called "Critics' Concert" was given for the benefit of needy and unemployed musicians.

Lots were drawn to determine the "critical" assignments of the managers, and I drew THE MUSICAL COURIER.

There was no printed program for the occasion, the numbers being announced by Greta Bennett, (assistant critic of The American) who made a delightful announcer, distinct, brief, and frequently witty.

The "concert" proved to be a rather helter skelter affair—much like the writings of the critics who took part. Carrying out their regular habit, they disagreed somewhat among themselves when they reached the platform.

For instance, when the masked Lieblich brothers, Leonard (MUSICAL COURIER and New York American) and James (MUSICAL COURIER) came out to play the Rubinstein sonata in D major, for piano and cello, Leonard insisted on giving his partner the modernistic A, while the latter demanded the "classical or musical A." Also, instead of at once proceeding to play, Leonard took a typewriter out of a valise and started to write a review of the impending concert, explaining that he always did his criticizing in advance, for, "if the concert is good, I need not go, and if it is bad, I do not care

to go." After that he produced a metronome, and with its aid, did some slow exercises in thirds, and "with the kind permission of Mischa Levitzki," played the octave part of Liszt's Sixth Rhapsody, in a tempo which the pianist alluded to as being "family allegro comforto."

Then the Lieblich brothers played the sonata seriously, and showed their proficiency as experienced musicians and concert performers, although in one prolonged and fast D major arpeggio there was a bit of a scramble, with the cellist arriving at the finish a half measure before the pianist. (This observation proves that I have missed my true vocation, and should really be a music critic.)

Also I noticed many differences of tempo between the two players in the opening number of the concert, which was a set of Variations by Haydn-Brahms, performed by Samuel Chotzinoff (The World) and Jerome Bohm (Herald Tribune).

The duettists seemed to be somewhat timid and hesitant, due no doubt to the heckling of the auditors. At several points someone in the rear (it was either Felix Salmond, or Adamo Didur) yelled "Wrong tempo," "Louder," "Softer" etc. At any rate, the two players ended together, and were applauded generously.

Mme. Maria Jeritz, who sat in the front row, had her fun when William J. Guard, (press representative of the Metropolitan Opera House) disguised with a set of huge

(Continued on page 24)



Photo by Studio Lorette, Paris

LILY PONS,

young French coloratura soprano, who made a most brilliant and successful debut at the Metropolitan Opera House on January 3 appearing in the title role of Lucia.

MIESSNER'S ORIGINAL IDEAS

W. Otto Miessner, noted innovator in the field of piano teaching, made an address almost two years ago at the Music Supervisors' Southwestern Conference, Wichita, Kans. The subject was *The Melodic Approach to Music*. Excerpts from this address are herewith reprinted as being especially timely in view of the rapid acceptance of Miessner's theories.

"At first thought, the title of this treatise sounds as redundant as 'The Story Approach to Reading' or 'The Picture Approach to Drawing,' or 'The Song Approach to Singing.' Nevertheless, the teachers of but a generation ago would not have been able to grasp the pedagogical significance of any of these statements. For those were the dull, dark days of childhood when Reading was approached through the alphabet, when Drawing was advanced through geometrical forms, when Singing was introduced through the C major scale. Learning was a painful process, aided and abetted by the birch rod. Exercises, studies and drills constituted the daily school-room routine. The subject was all-important. Mastery of facts and symbols were prime considerations. The natural interests, attitudes and reactions of children received little or no consideration.

"Learn by Doing" is perhaps the simplest, truest summarization of the learning process that has ever been enunciated—yet, how long has this law been violated—how frequently is it misapplied, even today! This law of 'Learning by Doing' is most often violated in the teaching of manual skills, particularly in the Arts, where common sense should indicate that 'example is more potent than precept.' Years ago Dr. Eliot told us that 'the good teacher says "Children, I will show you how." Long before that, Pestalozzi and Froebel pointed the way, but teachers have foolishly persisted, until recently, in following their own devious and empirical paths.

"This is all the more remarkable when every observer of children must realize that activity, motion, doing things, are vital, not only to their enjoyment but to their development as well. Children seemingly never tire of activity if only the activity is frequently changed. Nothing so quickly deadens a young child's interest as monotony. Consequently, protracted drill, frequent repetition, laborious mastery of unrelated or unapplied facts defeat their own purpose.

HOW READING IS TAUGHT

"Teachers of Reading, a generation ago, completely misunderstood children when they began by exacting the mastery of the alphabet. Children of all countries and of all generations have had an insatiable hunger for stories as is evidenced by the rich folklore of all nations. Is it not because things

happen and people are doing something in this make-believe world that children are so interested in these tales? And, is it not strange that, until the present generation, teachers should have failed to take advantage of this dynamic interest of children and to evolve from it a rational method of expanding their vocabularies and of teaching them to read? This is precisely what the modern teacher of Reading does. Learning to read has become a pleasure in place of a task.

"How well do I remember the drawing lessons of my first years at school. The walls were bare of decorations of any sort. Any futile attempts at 'making pictures' were frowned upon as idling. Instead, we had formal lessons in copying geometrical figures and designs with the aid of compass and rule. Any modern teacher will realize that this process violated child nature. We know today that children have no interest in static subjects. They want to 'see the wheels go round' and 'make the animals perform.' So the modern teacher surrounds the children with pictures and encourages their natural instincts to express their sense of form through bold, free-hand movements and large spots of color.

"It hardly seems necessary to remind music teachers that there were also the 'dark ages' of School Music when little children were kept as far away from the delightful realms of singing games, folk-songs and dances as they were from fairy tales and folk-lore. In 1900, when I began teaching music in the Public Schools in Indiana, we were compelled by state law to teach the scale, as well as the notes and numerous musical definitions that were meaningless to children of the primary grades. Tones were taught as numbers of a family with 'Mamma Do and Baby Ti,' etc.; the corresponding notes as 'apples on a tree'—'birdies on a fence'—'fishes in a pond,'—etc. Do we marvel that the children, too, were 'up a tree,' 'on the fence' or 'all at sea' when it came to actual music? As teachers, we were all engrossed with facts and symbols and the children learned very little music. We had forgotten the law of 'Learning by Doing.'

"The modern 'Song Approach to Singing' consists of acquainting the children with a wealth of rhythmic and singing games, folk-songs and dances which have been the heritage of European children for generations. Some of this material is used (as in Language Reading), for aural and visual observation which leads naturally into phrase-wise, musical and meaningful tone-thinking and music-reading.

"The feeling for the phrase is strengthened further by the study (by sound and by sight)

of the motives and figures which make up the phrase. These motives, which are definite musical ideas with specific musical associations, and the smaller two, three and four-toned figures constitute a musical vocabulary which is practically as distinct and definite for its purpose as the vocabulary of language.

"Recent experiments have proven to investigators that much is still to be learned about children and the ways in which they may best be led to express themselves in music. There is a constantly growing number of Music educators who believe that the motor skills of young children are far in advance of their reasoning faculties. These pioneers in Music Education are experimenting with rhythmic bands, with the physical expression of Rhythm through body movements and dances and with the development of tonal concepts by direct contact with musical instruments in co-ordination with the use of the singing voice. After the toy instruments, which are mostly rhythmic in character, the piano is the most practical of all instruments with which to begin the development of motor skill as applied in playing a musical instrument, for a number of sound reasons:

1. Exact pitch and tone quality are "built in" the piano.
2. A beginner can play a succession of perfect musical tones from the very start.
3. The transfer from rhythmic instruments to the piano is the most natural because the piano is essentially a percussive instrument.
4. The piano is capable of expressing rhythm, melody and harmony.
5. The piano accompaniment is necessary to the singing voice and to solo numbers on other instruments.
6. The piano is the instrument most widely distributed in American homes.
7. Piano literature is the key to the understanding of all music.

"Those of us who have been experimenting with piano classes in the public schools are gratified both by the results children have achieved and by the great interest and approval accorded this movement by school officials. All similar new movements have grown slowly and the astonishing rapidity with which piano classes have found a place in the schools would seem to bear proof of their great value.

"Not all the Methods proposed by their sponsors are in harmony with the principles we have laid down in this address as based upon the most recent practices in teaching other subjects.

"The very earliest piano pieces should be genuine little gems of music just as surely as are the earliest songs we now teach to children. Nothing but the best is good enough to hold a place in materials offered for use in our public schools. The early music should be real music, preferably folk

music that has found its place in the hearts and lives of the people. The tune should be strongly rhythmic but without being complex.

"The procedure used in piano classes is simplicity itself.

First—The children listen to a melody. Second—They sing it, with words and with syllables.

Third—They play it on the fingers, in the air.

Fourth—They play it, in class, upon silent keyboards.

Fifth—They play it singly, upon the instrument.

Sixth—They learn to play the chord accompaniment.

Seventh—They visualize what they have played.

Eighth—They memorize the staff notation of motives and figures learned in the melody.

Ninth—They memorize the staff notation of accompanying chords.

Tenth—They discover these familiar rhythmic, melodic and harmonic motives and figures in new pieces."

Covent Garden Forecasts Brilliant Season

LONDON.—The international season at Covent Garden will again be of ten weeks duration, from April 27 to July 3. A brilliant list of operas and conductors is announced in a preliminary prospectus, but owing to the precarious position of British opera at the moment, the management has not been able to promise any novelties. Bruno Walter and Robert Heger will again be in charge of the German operas, while, as already announced in the *MUSICAL COURIER*, Tullio Serafin is engaged to conduct the Italian half of the season. Among his assistants will be the brilliant young English conductor, John Barbirolli, now conductor-in-chief of the Covent Garden Opera Company on tour in the provinces.

An interesting revival will be Riccardo Zandonai's *Francesca da Rimini*, last heard at Covent Garden in 1914. Verdi's *La Forza del Destino*, another revival, though popular in almost every other opera house, has not been played in London for over a generation. Established favorites will be *Traviata*, *Rigoletto*, *The Barber of Seville*, *La Bohème*, *Turandot*, and Puccini's one-act opera, *Gianni Schicchi*.

In the German half of the season two cycles of the Ring will be given under Bruno Walter. *Der Fledermaus*, which was the great attraction of last season, will again be on the bill, as also that other Strauss favorite, *Der Rosenkavalier*. Other German performances announced include *Tristan and Isolde*, *Lohengrin*, and Mozart's *Magic Flute*. Among the singers already engaged is one of the biggest successes of last year, Rosa Ponselle. J. H.

RECENT BERLIOZ REVIVALS

An Epoch-Making Composer Who Died of a Broken Heart—His Operatic Masterpiece Failed, as Did His Domestic Life

By Clarence Lucas

Berlioz began his opera, *Les Troyens*, in 1856. In 1863 it was put in rehearsal, but proved to be too long. It was cut in two and the two sections were re-written as *La Prise de Troie* and *Les Troyens à Carthage*. The second opera was finally produced at the end of 1863, but failed for lack of support or interest after the twenty-first performance.

Berlioz never recovered from his disappointment. He died without hearing the first of the two operas. The second opera, *Les Troyens*, was revived at the Grand Opera House last November, but again the Parisian public heard it without enthusiasm. It lacks the lyrical beauty of the older operas, and the harmonies and orchestral effects are not new and strange to modern ears. This Berlioz music is never as commonplace and trivial as many pages of Gounod's *Faust* are; and it falls far short of the harmonic richness and contrapuntal complexities of Wagner's *Meistersinger*. Yet Wagner's ponderous musical comedy, and Gounod's sentimental tragedy were rapturously received at the same opera house that witnessed the revival of Berlioz' historical romance later in the week.

Last December Gabriel Pierné, conductor of the Colonne Orchestra of Paris, celebrated the hundredth anniversary of the composing and first performance of the *Symphonie Fantastique*, in which Berlioz himself played the tympani part when the work was produced in the concert hall of the old Conservatoire. This was one of the first scores the then young Liszt transcribed for the piano. The Countess d'Agoutt mentions it among the "new compositions of musical romanticism."

Heine thus describes the first performance: "What a pity that Berlioz had his vast locks cut,—those bristling, antediluvian hairs which rose from his forehead like a

forest on the slopes of a precipitous rock. That is how I saw him for the first time six years ago, and as such he will remain forever in my memory. At the Conservatoire a grand symphony of his was played,—an odd, nocturnal piece, occasionally brightened by a woman's robe, sentimentally white, which fluttered here and there,—or by a sulphur-colored flash of irony. The best part of it was the witches' orgies, when the devil says the mass, and the music of the church is parodied with the most terrible and outrageous buffoonery. It is a farce wherein all the hidden vipers, which we harbor in our hearts, rise and joyfully hiss.

My companion in the box, a talkative young man, showed me the composer at the far end of the hall in a corner of the orchestra, playing the tympani; for those are his instruments.

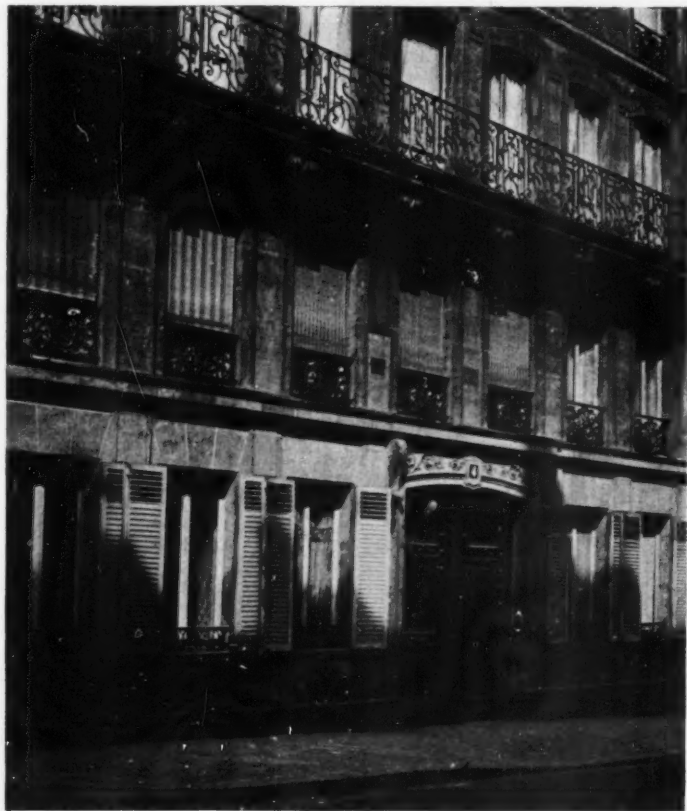
"Do you see that large English woman in the stage box? She is Miss Smithson; and Monsieur Berlioz has been dying for love of that woman for three years. We owe this savage symphony we hear today to that passion."

In fact, the celebrated actress from Covent Garden was sitting in the stage box. Berlioz kept his eyes fixed on her, and whenever his glance met hers he thumped his drum like a madman. Meanwhile Miss Smithson has become Madame Berlioz, and her husband has had his hair cut. When I heard the symphony again this winter at the Conservatoire, he played the tympani as usual in the back row of the orchestra. The large English woman was again in the stage box, and once more their glances met. But he did not strike the drum so furiously.

Thirty-three years after the first performance of the *Symphonie Fantastique* Berlioz was crushed by the failure of his opera.

Miss Smithson was dead, and their only son had lost his life at sea. In 1869 the remains of the disappointed composer were carried

from 4 rue de Calais to the Montmartre Cemetery and deposited near the thirteen-year-old grave of Heine.



Photographed for the *MUSICAL COURIER* by Clarence Lucas
THE HOUSE, 4 RUE DE CALAIS, PARIS, IN WHICH BERLIOZ DIED IN 1869, a few years after the failure of his opera *Les Troyens*.



"It is difficult not to think in superlatives when Giannini sings. Hers is a glorious talent, and how well she uses it!" —*Indianapolis Star*, Nov. 10, 1930.

"A warm, glowing, refulgent voice, sparkling in the lighter passages, gloriously pure and commanding in the majestic and dramatic climaxes, and piercingly sonorous and true-toned in themes of pathos and poignancy." —*Greensboro News*, Nov. 25, 1930.

"She has truly an amazing range of tone, and the volume of her voice is something to be marvelled at." —*Dallas Times Herald*, Dec. 2, 1930.

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Gabrilowitsch Returns to Philadelphia

Begins Winter Season as Conductor of Orchestra and Is Warmly Welcomed—Helen Bussinger Gives Recital

PHILADELPHIA.—The Philadelphia Orchestra concerts of January 2, 3 and 5, marked the beginning of Ossip Gabrilowitsch's winter season as conductor of the Philadelphia Orchestra. A warm welcome was accorded him, upon his appearance on the stage, for each of the three concerts.

Schubert's Symphony No. 10 in C major, was the first number on the program, receiving a very detailed and musicianly reading from Mr. Gabrilowitsch. The many lovely Schubertian melodies stood out in all their beauty, while from the opening Andante to the closing Allegro vivace, the orchestra played magnificently, meticulously following the slightest wish of the conductor. As the symphony is so long, Mr. Gabrilowitsch had made some judicious cuts, which in no way spoiled the continuity of the work, and avoided any tiresome effect.

Vaughan Williams' Norfolk Rhapsody proved very interesting and pleasing in its clever use of negro folk tunes, weaving them into a colorful entity. An especially beau-

tiful passage for viola solo was excellently played by Samuel Lifschey.

The closing number was "Islamey," Oriental Fantasy by Balakireff, originally written for piano, and orchestrated by Casella. It is a brilliant composition, made even more sparkling by the rich orchestration. This was given a very lively reading and performance.

HELEN BUSSINGER IN RECITAL

Helen Bussinger, mezzo-soprano, appeared in recital in the Academy of Music Foyer, on the afternoon of December 29, before a fair-sized audience.

The program was comprehensive, including songs by Schubert, Strauss, Wagner, Debussy, Georges, Donaudy, Recli—a group of Negro songs and three Russian Gypsy Songs. Miss Bussinger was perhaps at her best in the Wagner number, Weiche, Wotan, Weiche! from Rheingold (which was given with a deep full tone and fine understanding) and in the Negro and Russian Songs. Miss Bussinger's voice has a wide range and many good qualities.

M. Lawrence Story accompanied beautifully for Miss Bussinger, and in addition, played two solo numbers—Brahms' Rhapsodie in G minor and the Chopin Ballade of the same key. He displayed great facility and was obliged to give an encore. M. M. C.

Matzenauer, Artist and Teacher

William M. Sullivan, of New York, attorney for Margaret Matzenauer, formerly of the Metropolitan Opera Company, announced last week that Mme. Matzenauer had received a degree of Doctor of Music from the University of Southern California. Mr. Sullivan further stated that Mme. Matzenauer will, in addition to fulfilling her concert engagements, accept after January 25, a limited number of only advanced students of the operatic and concert stage.

Mme. Matzenauer's studio will be in Los Angeles, California, where she will impart to advanced students, professional singers and teachers the art of singing, for which she is famous and stands as a living monument to the finest traditions of vocal art.

Mme. Matzenauer contemplates specializing in program building, style, tradition, interpretation of both the classic and modern literature of song in all languages, and coaching oratorio and operatic roles. Students coaching operatic roles with Mme. Matzenauer will be taught the authentic dramatic action.

Unquestionably there is no artist in the profession more fully equipped to mould embryo singers into highly cultivated artists than Matzenauer. Matzenauer speaks five languages fluently, is an expert pianist, and, according to the New York critics who reviewed her performances during her nineteen years' reign at the Metropolitan, is an actress of unusual dramatic intensity.

Unlike most singers who decide to teach, Matzenauer will give of her vast knowledge, accumulated throughout the years of her wide experience as one of the most intellectual mistresses of song, while she, herself, is still in her prime and in full possession of her vocal and artistic powers.

Students and singers frequently journey to Europe in search of an artist such as Matzenauer—with whom to coach. Here is an opportunity for those ambitious students and singers to spend the winter in California. Mme. Matzenauer's studio is located on the flower-clad hills of Palos Verdes, overlooking the blue Pacific and the California mountains, in itself, a marvelous inspiration for young students. Here under Mme. Matzenauer they can solve their vocal problems and prepare themselves for teaching, or a career in the field of oratorio, opera or recital.

Silberta Lecture-Series

Rhea Silberta will give her fourth annual series of lecture recitals at the Hotel Moritz, beginning on January 21. The programs will be as follows:

January 28—Light Opera from Ancient Greece to Broadway 1930. Including Old French, Spanish, Viennese, etc.

February 11—Contemporary American Music. Presenting piano compositions of Marian Bauer, first performance of the complete song cycle, Beauty of Earth, by



MYRA HESS

Myra Hess in Banner Season

Myra Hess, who is enjoying the biggest season she has had since her first arrival in America, will appear with the Philadelphia Orchestra at three concerts, February 27 and

28 and March 2, playing the Beethoven G major concerto, which she also played with the Boston Symphony at its recent Beethoven Festival in Washington. She will play the same concerto with the Boston Symphony in New York today, January 10.

Walter Kramer, excerpts from the opera Peter Ibbetsen, by Deems Taylor, and songs of Arthur Bergh, Charles T. Griffes, David Guion, Jacques Wolfe, etc. Miss Bauer and Messrs. Bergh, Guion, Kramer and Wolfe will be guests of honor.

February 25—Richard Wagner, one of the Great Personalities of Music. (Repeated from last season in response to numerous requests.) Music from the operas Tristan und Isolde, Die Meistersinger, Fliegender Hollander, Parsifal, etc.

March 11—Including the Scandinavian music of Sibelius, Sinding, Grieg, etc.

March 25—Claude Debussy. Songs, piano works, L'Enfant Prodigue, Le Martyr de Saint-Sebastien.

April 8—Recital of Compositions of Rhea Silberta, including first performance of new works.

Nellie C. Cornish Coming to New York

Nellie C. Cornish, of the well known Seattle, Wash., school that bears her name, will be in New York about January 15. Her headquarters will be at the Hotel Algonquin.

Stabat Mater Heard Over WEA

Rossini's Stabat Mater was sung January 4 by the National Oratorio Society, Reinald Werrenrath, conductor, in their regular Sunday broadcast over Station WEA. The soloists were: Margaret Olsen, soprano; Elizabeth Lennox, contralto; Harold Branch, tenor, and Frank Croxton, bass. The chorus was increased for this oratorio.

Fine singing by the soloists and equally fine work by the chorus were noted on this occasion. Mr. Werrenrath's masterly conducting has made this hour one of the most worth-while on the air, and he cannot be too highly commended for the quality of the

music which he broadcasts each week. The hour of these broadcasts is now from one to two o'clock.

Bishop Plays at White House

Frank Bishop played at the White House, December 18, for a dinner given by the President and Mrs. Hoover for Vice-President



FRANK BISHOP

Curtis. The program opened with the Moonlight Sonata of Beethoven and included numbers by Chopin and Albeniz and an encore by Brahms. The honors of the evening were shared by Frieda Hempel, soprano, with Stuart Ross at the piano.

Norden Presents Christmas Program

A special Christmas program was presented at the First Presbyterian Church, Germantown, Pa., on December 21, by N. Lindsay Norden, organist and musical director. The Shepherds' Vision, a cantata by Horatio W. Parker, was sung by the choir, and a trio—Frederic Cook, violin; Josephine Nicoletta, harp; and Mr. Norden, organ—played Berceuse (Godard), Reve de l'Enfant (Ysaye) and Mr. Norden's own composition, Arietta Graziosa.



Merle Alcock silhouetted this summer sitting at the Students' Inn at Heidelberg, Germany.

MERLE ALCOCK

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CHICAGO

. . . and enthusiasm which had begun at a high pitch became well nigh ungovernable by the time the evening was two-thirds over. . . . *Ed. Stinson, Chicago Daily News.*

MILWAUKEE

One of the most enchanting musical organizations that has come this way in many years. . . . *C. P. Mead, Milwaukee Sentinel.*

ST. LOUIS

Not this season has a concert audience manifested a more spontaneous and hearty enthusiasm than that which greeted the musicians from Mexico. . . . *St. Louis Globe-Democrat.*



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RIMA REGART APPEALS TO COMPOSERS FOR MORE SONGS FOR CHILDREN

Youthful Interpreter of Juvenile Music Finds This Particular Type of Musical Literature Lacking—Comprehension of Child Psychology Essential to Artists Specializing in This Field

Rima Regart is really a very young lady, but she has thought so seriously about the art of interpreting and writing music for children that her ideas on the subject are worthy of consideration by all who are interested in this particular line of music.

Recently interviewed about her work, Miss Regart expressed her ideas in no uncertain terms. She said that a desire on her part to extend her repertoire of children's songs has convinced her more firmly than ever that the literature of children's songs is sadly impoverished.

"This deplorable state of affairs arises primarily because of the incompatibility between the poet and the composer," Miss Regart declared. "Here the age-old question as to which is the more important of the two arts, poetry or music, does not enter in. Rather, the difficulty arises when a poem written from the proverbial point of view of the adult is made to appear childish by a simple, childish musical setting. The reverse calamity is too often also the rule, when a simple child's poem loses its simplicity and youthfulness through its complicated and ill-fitting musical setting.

"Unfortunately, too few artists comprehend the distinctly unique talent which one must possess to enable one to become successful as a writer of children's poems and songs. Most masters would sadly lack the acclaim which was accorded them by the world were they to be judged by their works written for the especial delectation of children. Even Cesar Franck can be numbered with such erring masters. It seems almost incredible that so great a master, who at times reveals in his music the quintessence of beauty,

should produce such stupid music as his *Plainte de la Poupée*, which he wrote to console a heart-broken child who had broken her doll. But then even great geniuses are human and thus not infallible.

"The artist who wishes to write for children must above all understand them. Here the connotation which I mean to be attached to the word 'understand' is not so much a sympathetic understanding (although such a feeling for children is a necessary asset), but rather a sympathetic comprehension of the psychology of the child. Psychology, the science of behavior! How few artists realize that the term 'behavior' embraces thinking and feeling as well as acting!

"And now, how to attain such an understanding of children. The three available methods for such a procedure are through introspection, observation and experimentation. Of the three, the second is probably of greatest value to the artist. Introspection, which is self-observation during the functioning of the mental act, is of little value since the mental acts of the adult are so far removed from his smaller self. Retrospection, however, although likely to prove inexact and unscientific, may on the other hand prove valuable if the memory is not clouded by prejudices and mental attitudes which are likely to influence the sought-for data.

"Experimentation, which has as its raison d'être the search for truth, would of course be unrivalled as a means for the artist to learn to know children, but in most cases this is almost a physical impossibility since experimentation must allow the experimenter to control conditions. His next best choice

then, and no unimportant one, is observation. By observing the conduct of children and realizing that little time has been afforded them to modify their instincts and by imagining similar states within himself, the artist can gather fruitful material for his art.

"I must once more return to a point which I mentioned before, namely, the importance of a certain kind of talent which will enable one to create art for children. The composer and poet must possess, even as his interpreter must, that vivacity, spontaneity, that unsophistication and naivete, that perennial youth which some people never lose. The man who will allow himself to become mentally senile can never appeal to his future generation.

"The literature of children's songs is of vital importance and deserves the attention of mentally alert artists with their full realization of the importance of the field of children's songs."

Ann Arbor Music Notes

The University Choral Union, of the School of Music of the University of Michigan, Ann Arbor, recently presented Handel's *Messiah* in the faculty concert series. Earl V. Moore conducted, and the soloists were, Laura Littlefield, soprano; Hope Bauer Eddy, contralto; Arthur Hackett, tenor; and Carl Lindegren, bass. Palmer Christian, organist, and the University Symphony Orchestra provided the accompaniments. The concert was given in Hill Auditorium before an audience of 5,000. Chorus, conductor and soloists distinguished themselves in this performance, and were heartily applauded.

E. William Doty, of the organ department of the University of Michigan, on December 14 gave a program before the Monday Musical Club of Benton Harbor and St. Joseph, Mich. He played music by Maitland, Bonnet, Yen and others. Mr. Doty is an associate of Palmer Christian and has won distinction as teacher and performer.

A recent program was presented in Hill Auditorium by Arthur Hackett, tenor, and Wassily Besekirsky, violinist, with piano accompaniments by Constance Hackett and

Mabel Ross Rhead. An audience of 3,000 attended.

Also in Hill Auditorium Palmer Christian has given three recitals on the Frieze Memorial organ. The School of Music Student Symphony Orchestra, David Mattern, conductor, were heard in concert December 7. On the following day Canon Fellows delivered a lecture, the Flint High School Orchestra, Jacob Evanson, conductor, providing music to illustrate the lecture. On December 10, James Hamilton, of the voice department, presented a number of his students in solo and ensemble music by Rossini, Saint-Saëns, Puccini, Lalo, Mozart and others. The sixth Choral Union concert of the season brought Jose Iturbi, Spanish pianist. He played compositions by Mozart, Schumann, Chopin, Brahms, Debussy, Albeniz and Infante.

Bachaus and Cinema Films

Wilhelm Bachaus played Chopin's ninth study (in G flat major) at the Nounberg studio in Paris just before he left for Australia. From the many thousand pictures on the film, Mme. Nounberg has selected eighty-six and published prints of them with her new edition of the study. Pianists and piano students are therefore able to follow the movements and positions of the pianist's arms and fingers in all the difficult passages of Chopin's study. The extraordinary perfection of Bachaus' technic and the entire absence of stiffness and incorrect muscular contractions are revealed by an examination of the series of eighty-six photographs which accompany the music and explanatory text.

In addition to the Bachaus photographs, the music itself is elaborately marked to indicate the necessary fingering and movements of the hand and arm to and from every note in the study, and to play without the stiffness and contractions which mar to a certain extent the playing of some pianists of repute. Very few of the artists now recorded on the Nounberg films approach the perfection of Bachaus' technical method. According to the film, his hand is always supple and at ease.

The work is published by Max Eschwig, of Paris, and the Associated Music Publishers, Inc., of New York.

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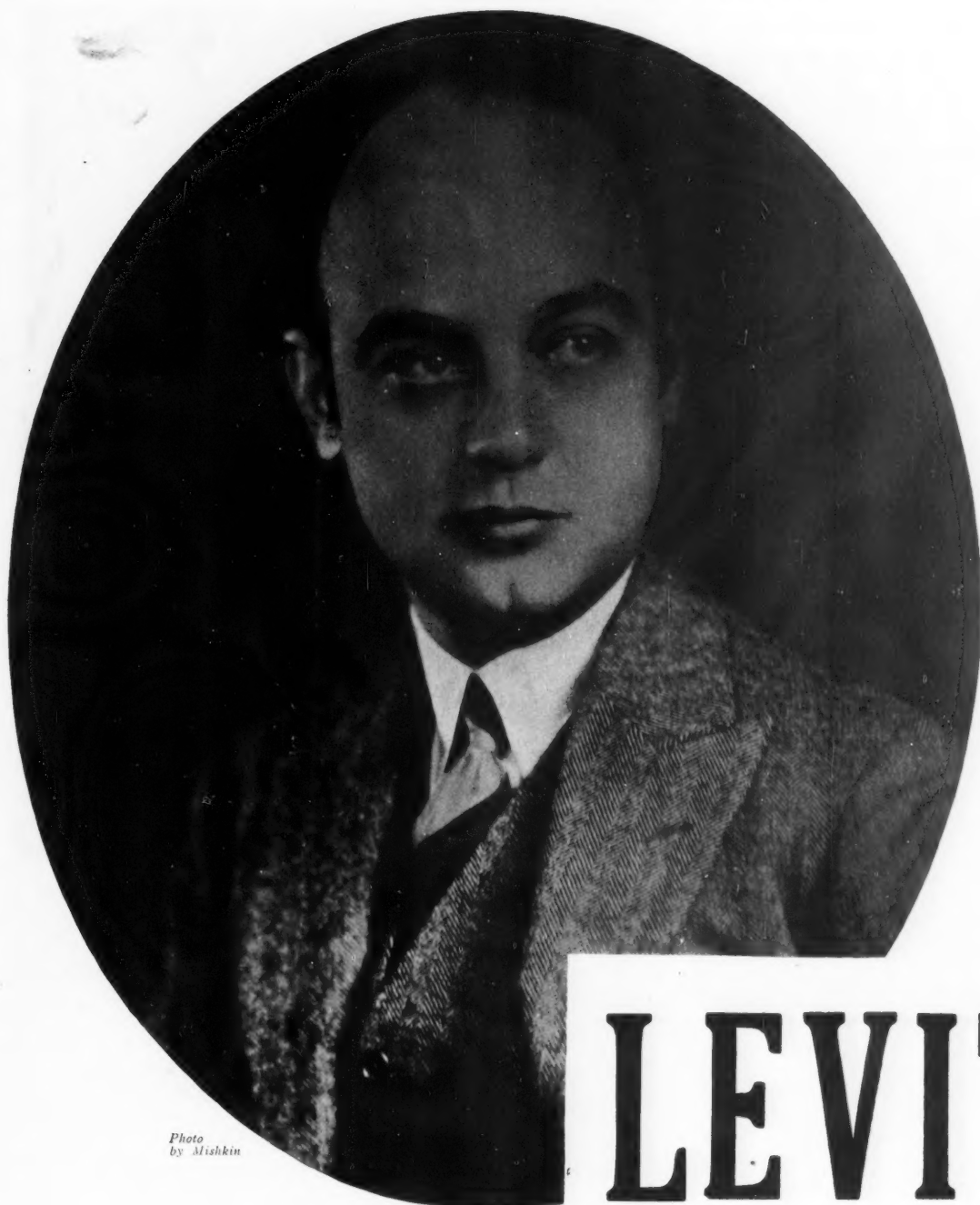


Photo
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LEVITZKI

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"One of the admirable pianists of his time. His performances are always notable for poetic insight, fastidious coloring and opulence of dynamic resources."—*New York Sun*, Dec. 6, 1930.

"His is a refined emotionalism commanded by intellectual subtleties and exquisite taste."—*Providence Bulletin*, Dec. 10, 1930.

"One could search in vain for a number that was not teeming with vitality and recreated with imagination and emotion."—*Boston Globe*, Nov. 9, 1930.

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November 5, 1930
THE SAN FRANCISCO NEWS

Van Vliet Is Master of His 'Cello

Artist Ranks With Leaders,
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Proves

Cello playing such as one is seldom privileged to hear won for Cornelius Van Vliet the homage of musical connoisseurs when that distinguished Dutch artist played for the Alice Seckels Tuesday morning audience in the Travers Theater.

The luscious beauty of his tone, the grace and refinement of his interpretative style, and the excellence of his musicianship plus the accuracy of his technique—combine to make it no sacrifice to mention the name of Van Vliet in the same paragraph with Casals and Piatigorsky. For Van Vliet, too, is an artist of stellar rank.

Edward Harris Assists

With Edward Harris assisting with a beautiful pianistic tone and meticulous nicety in the matter of ensemble, Van Vliet gave Porpora's F Major Sonata, Beethoven's Seven Variations on a theme from Mozart's "Magic Flute," and a group of refreshing novelties by Schrevesando, Neruda, Karl Kaempf, Jeral with Casella's delightful "Chanson Neapolitane" by way of encore.

No Handicaps

While his forte is perhaps the more lyric type of expression (even as the cello itself is best adapted to the lyric forms) Van Vliet approached the more brilliant scores without handicaps.

He brought to them virtuosity and the same meticulous refinement in tone, phrasing, and technique which marks his work in the cantilena passages. Would that we might hear him again soon and often.

The Daily Province
Vancouver, B. C., Oct. 16, 1930

Cornelius Van Vliet Im- presses Big Audience in Excellent Programme

It was a pleasure for this writer to renew acquaintance with the talents of one who has earned his honors so thoroughly in the musical world. Mr. Van Vliet had no difficulty in convincing his listeners with his technical and interpretative resources throughout a programme well-calculated to suit the most exacting taste. His playing was noteworthy for its fine sense of style, melting beauty of tone, secure intonation, suavity of phrasing, incisive rhythm and poise. . . . Mr. Van Vliet was given a highly enthusiastic reception. Let us hope this fine artist will come our way another day.—R. J.

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Metropolitan Opera

(Continued from page 5)

Singers at the Park Theater. For the Metropolitan it is, of course, a novelty.

Though over fifty years old, Suppe's sparkling musical comedy has lost none of its charm. The now antiquated dances—the polkas, waltzes, marches, etc.—sounded so inviting as to make one sincerely regret their passing. Principals, orchestra, conductor and chorus all entered entirely into the spirit of the Viennese music, and there resulted an evening of unalloyed pleasure, which fact was attested by a tremendous audience in rapturous applause.

The plot of the operetta is based on one of the stories in Boccaccio's Decameron, which, at the time it was written, was considered a very naughty book. To us of today the spiciness is rather of the paprika than of the cayenne pepper type, a fact which is probably due to what is being offered us by our movie theaters and illustrated (and unillustrated) press. The story deals with the love of Boccaccio himself for a young Florentine lady, Fiammetta, who is to be married off to Pietro, Prince of Palermo. It is unnecessary to detail the various complications that occur, as they are of the usual light opera type and of light texture. Suffice it to say that they furnish plenty of opportunity for humor, which, though of the old buffoonery type, went well over the footlights.

Mme. Jeritz, her shapely undergarments encased in the "tights" that were an essential adjunct of comic opera stars of years ago, was thoroughly at home in the role of the adventurous poet-novelist, a fact which was probably due to her having started her career as a comic opera singer. Her comic sallies, her humorous gestures and facial expression and the airy lightness with which she tinged a voice that is usually employed in dramatic accents, all were admirable, and riotous ovations were her well earned portion. In one of her comic songs she introduced some English verses by Leonard Lieb-ling (editor of the MUSICAL COURIER) which contained references to timely topics and—Mr. Bodanzky, the conductor of the performance.

Editha Fleischer, who can always be depended upon to deliver lovely singing added much to the performance as Fiammetta, and Walter Kirchhoff, as Pietro successfully reduced his German Grand Opera voice to most agreeable musical comedy texture. Fine comedy was supplied by Marek Windheim, Gustav Schuetzendorf, James Wolfe, George Meader and Ludwig Burestaller, and other good work was done by Nina Morgana, Marion Telva, Dorothea Manski, Hans Clemens, Max Altglass, William Gustafson, Alfredo Gandolfi, and Dorothea Flexer. Artur Bodanzky conducted in the true Viennese spirit a performance which will well bear frequent repetition.

LE PREZIOSE RIDICOLE AND THE FAIR AT SOROCHINTZY, DECEMBER 29

The first half of this evening's bill was another presentation of Le Preziose Ridicole. The cast included Mmes. Bori, Swarthout and Besuner, and the Messrs. Tokatyan, Basiola, Ludikar, Bada and Picco. Mme. Bori seemed in even better mood than on her previous interpretation of her charming role, and Mr. Tokatyan offers one of his best characterizations in this masterpiece.

In Moussorgsky's work, Olga Didur replaced Maria Mueller in the soprano role. There were many in the audience who were very anxious to hear Miss Didur in such a role, since her previous singing of Preziosilla had left the impression that she was not a mezzo-soprano. She performed her part as soprano in a magnificent manner; her voice has wide range and brilliant coloring, especially in the higher register. Whether Miss Didur sings soprano or mezzo-soprano, she is always a fine artist.

Mr. Tedesco gave an excellent account of himself in a larger role than one is usually privileged to hear him in. The remainder of the cast included Messrs. Pinza, Windheim, Danise, Bada, Altglass and Malatesta, the last named demonstrating his well known gifts with the consummate finesse for which he has become internationally known.

NORMA, DECEMBER 31

The New Year's Eve opera—Norma, with Rosa Ponselle in the title role—drew a capacity audience, with standees filling all available space. There was intense enthusiasm from beginning to end, and well should it be so, for the performance was keyed to the highest pitch, revealing superb artistry. Miss Ponselle's popularity is as deserved as it is genuine. Her aria, Casta Diva, was exquisitely sung; the subtlety of her pianissimo tones at the beginning were most telling. Miss Ponselle is an artist at gaining effects with tone coloring and has admirable control. Her glorious voice, with its variety of effects, great range and flexibility, and her dramatic instinct, make her interpretations noteworthy. Tremendous applause greeted her at the close of the Casta Diva.

Marion Telva also proved admirable in the role of Adalgisa. In the second and third acts the duet scenes between Miss Pon-

(Continued on page 48)



Photo © Edmund Harrington, London

ROSA PONSELLE, AS VIOLETTA IN LA TRAVIATA,

which she will sing for the first time in this country on Friday evening, January 16, at the Metropolitan Opera.

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"MARVELOUS CHENKIN"

—Pittsburgh Post Gazette, Dec. 19, 1930

November 26, 1930

MONTGOMERY ALABAMA JOURNAL AND THE TIMES

DETROIT NEWS, MONDAY, NOVEMBER 24, 1930.

CHENKIN WINS HIS AUDIENCE

Russian Actor-Singer Reveals Unusual Talents in Unusual Program

Victor Chenkin, whose voice has much of the gentleness of a Schipa, and some of the fire of a Scotti, and whose mimicry nears the level of a Chailapin, opened the Montgomery Concert Chorus season Tuesday night before a large audience at Sidney Lanier auditorium in a series of character song groups.

The seek a composite opinion of his merit as singer or actor if it were

CHENKIN SONGS DEFT, GRAPHIC



PITTSBURGH PRESS
FRIDAY, DECEMBER 19, 1930

DISEUR GIVES GREAT RECITAL

Victor Chenkin Shows Versatility in Exceptional Program

By RALPH LEWANDO
Press Music Critic

An amazing recital was presented last night in the Carnegie Music Hall by that renowned character singer, Victor Chenkin, who, by the display of his celebrated and unusual talents, electrified the auditors and held them spellbound throughout a program of compelling interest.

Chenkin's inborn sense of dramatic values, combined with an excellent vocalism and diatonic emotionalism, proved him a genius of mood portrayal without a peer.

The program commenced

MONTGOMERY ADVERTISER
NOV. 26, 1930

VICTOR CHENKIN'S
CONCERT SUPERB
"The Singing Actor" Scores Triumph in First Appearance in Montgomery

Page Six THE MILWAUKEE LEADER, SATURDAY, DECEMBER 13, 1930

Artistry, Versatility of Chenkin

THREE SOLD OUT NEW YORK HOUSES

"THRONGS TURNED AWAY FROM GUILD THEATER."

—New York Sun, Dec. 22, 1930.

"NOBLE ARTIST"

—Boston American, Dec. 26, 1930.

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GEORGE ENGLS—MANAGING DIRECTOR

Doris Kenyon to Go Abroad in the Spring in Quest of New and Interesting Songs

Intends to Include These on Her Programs of Lyric Silhouettes—Thinks That Opera Needs a New School of Acting to Interest the Present Generation—The Note of Novelty Is What She Aims to Stress in Her Work and Looks for It in That of Others

It was like stepping from darkness into a room ablaze with sunlight that morning when the writer walked into the suite of Doris Kenyon. First was the smile that greeted us, a radiant illuminating smile

There are many persons in New York who recall Miss Kenyon's recital of last year—that original evening of Lyric Silhouettes in which the artist displayed not only her gift for interpretation, but also her apti-



JEAN BETE

which was not just a part of her face but which seemed to come from her entire being.

Then it was her hair which we noticed, a golden mass of it beautifully arranged and set off by the trimness of her black and white sport-suit. And as she cordially invited us to make ourselves comfortable, the perfume of the flower-banked room enveloped us. There was an atmosphere of luxury, of comfort, and, above all, hospitality. In the distance the bells of the Park Avenue Baptist Church were ringing out the noon hour. For a few moments the writer forgot that she was in New York—the peace and beauty of the surroundings breathed of something old-world like.

Naturally, in such an environment conversation flowed easily, and Miss Kenyon told us that for this season she had abandoned her plans for a concert tour—in fact, she had completely cancelled what concerts her manager, Charles L. Wagner, had booked for her. This was readily understood since uppermost in Miss Kenyon's mind lingers the memory of Milton Sills whom she obviously worshipped. Scattered through her entire visit with us, was the mention of Mr. Sills either as husband, father or artist, and Miss Kenyon frankly admitted that she did not have the heart to take up her public work at this time, for her heart was still filled with the sorrowful memory of his sudden death.

However, she is bravely attempting to fill her days with work which will make for a healthy outlook on life, for she has a little son, Kenyon, to whom she is devoted and for whom she has many plans. For herself she is anticipating a trip to Europe in the early spring for the purpose of "getting a new slant on life" as she calls it, readjusting herself to the conditions facing her, and, furthermore, to look deeply into the subject of music, old and new, which she can adapt to her particular form of entertainment.



LAVENDAR GOWN

THREE SKETCHES FROM DORIS KENYON'S LYRIC SILHOUETTES

tude for a beautiful and highly original presentation.

"Just what is your idea in giving that type of program? The writer asked Miss Kenyon.

"None other than characterization through music," she very simply replied, "but that characterization must be original and above all it must be new. I am convinced that artists make a big mistake in constantly using the same hackneyed programs," Miss Kenyon continued, "if for no other reason than that they afford comparisons, and someone is sure to suffer by them. But I am looking for novelties because they interest me, and I am just now revelling in the enjoyment of an album of South American songs which I have acquired and which contains some very, very old songs."

"Are they folk songs?"

"No, nor do I especially look for folk songs. If I happen to come across some

interesting songs adaptable to my type of interpretation which are folk songs, I am, of course, only too glad to use them. For this reason I am going to dig deep into the heart of the Hungarian people, while I am abroad," Miss Kenyon informed us. "But the thought of singing that language horrifies me," she said. "It is, without doubt, the most difficult you can imagine, for it does not seem to have any relation to any other language."

"Certainly it can't be any more difficult than Russian," the writer mused.

"You would be surprised," she insisted. "I find even Chinese and Japanese easier."

From this conversation the reader ought to gather an impression of the scope of the international programs which Miss Kenyon presents, and the writer is able to vouch for the accuracy of them.



BEIM TANZ

Another interesting spot which Miss Kenyon is going to visit on her trip is Syria. One can just picture her walking down the streets of that Oriental country, prying here and there for bits of local color, stopping in the shops whenever something attracts her eye, and acquiring it should it prove of value to her in the search for the unusual and new. An interesting encounter will be when Miss Kenyon visits Mount Lebanon and will be joined by a friend of hers, none less than the translator

of the famous Lezurvati, written by one of the students of Omar Khayyam.

Happening to ask Miss Kenyon how she had enjoyed her stay in New York, she said that her friends had treated her royally, but the question awakened something in her and she suddenly asked: "By the way, what do you think of opera as it is given today?"

The look of surprise on the writer's face obviously amused Miss Kenyon. "I will tell you what I think of it," she went on hastily, "I think it is old and stodgy. I attended a performance of Faust the other evening at the Metropolitan, and truly I was bored to death. I tried to analyze why that was and I came to the conclusion that opera needs a new school of acting. Performances of opera such as we see on operatic stages would not be allowed in the movies or on our dramatic stage," she said with emphasis, her bright eyes opening wide. "You know that very well! And as for myself, I would much rather have sincerity in acting than just good singing."

"I want the singers to tell me something, to give me something; I want them to be living people, and create living parts and living stories. Because of the lack of this very thing, opera does not appeal to me. I wish the operatic singers would give me something more than just beautiful singing, because I want to enjoy opera," and she slowly shook her beautiful blonde head.

"I hope I create something alive in my interpretations," she mused almost to herself, "for if I do not I should feel that I am failing in my purpose. I think, too, that after this year I will be able to give my beloved public a great deal more than I have previously done, for the very fact that my soul has been deeply touched." She gazed off into space and we did not disturb her memories.

Then it was that Miss Kenyon told the writer how it happened that she came to (Continued on page 16)

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HANS HESS AMONG "LEADING MASTERS OF THE BOW"

A critic reviewing a Hans Hess cello recital said, "by right of conquest, artistry and ability, Hans Hess has taken his place as one of the greatest exponents of the art of violoncello playing." Many concerts spell reengagements for this fine artist, who not only has the ability and qualifications, but who is sincere and has lofty ideals. He has been much feted by Civic Music Association audiences throughout the country.

A recital which he gave in Terre Haute, Ind., was eulogized by public and press, the writer for the Terre Haute Star stating that Hans Hess' cello playing "belongs in the super class" and that "the rare beauty of tone, resulting from his master touch, coupled with the exquisite tone of the cello, were a delight." Another writer who found him "a master of the bow" was one on the Kenosha (Wis.) News, and still another, on the Huntington (Ind.) Dispatch, stated that he "displayed a feat of cellistic virtuosity." Such are the glowing tributes paid this fine artist wherever he appears.

Mr. Hess is the proud possessor of a rare Bergonzi cello, and he attributes a great part of his success to his instrument.



HANS HESS

Cincinnati Conservatory Notes

CINCINNATI.—The annual Feast of Carols under the direction of Thomas James Kelly was held on December 14 and December 15 in Concert Hall. This annual Christmas feature of the school is always awaited with much interest. This year Mr. Kelly, who spent the past summer in Europe searching for material for this feast of carols, had arranged an unusually beautiful program for this event.

Members of Upsilon Chapter, Mu Phi Epsilon, national honorary musical sorority presented a program on December 8 in Concert Hall of the Conservatory. Those taking part were Lucille Emerick, piano pupil of Jennie Vardeman; Frances Collins, violinist and pupil of Jean ten Have; Olive German, voice pupil of Ruth Townsend Petrovic;

Fannie Vardeman, who is studying with Marguerite Melville Liszniewska; Beatrice Moser, violin pupil of Mr. ten Have; Eleanor Moore, voice pupil of Ruth Townsend Petrovic; Veronica Frank, cellist and pupil of Karl Kirksmith, and Florence Barbour, of the coaching and accompanying department.

Fay Ferguson, pianist, who studied for seven years with Marcian Thalberg, gave her third recital at Wigmore Hall, London, last week. Miss Ferguson will also tour the continent this season.

An evening of sonatas for piano and violin was given December 11, by two members of the conservatory faculty, Karin Dayas and Stefan Sopkin. The world premiere of a sonata by George A. Leighton, head of the theory department of the conservatory, was presented on this occasion and was chosen

for the opening number of the program. The first Cincinnati performance of Louis Grenenberg's Sonata Opus 18 also was featured.

Parvin Titus, head of the organ department, presented the third and final Bach recital, December 18, at Christ Church.

Leo Paalz, pianist of the faculty, gave a musical program at the Hindu banquet December 4 at the Walnut Hills Masonic Temple, when Dr. Haridas T. Muzamdar spoke on Mahatma Gandhi.

Students of the Public School Music Teacher Training Department of the Conservatory of Music have as one of their projects for the year a series of community sings. The first of these sings was a carol service, on December 16. Mrs. Frances T. Crowley, director of the Public School Music Department of the conservatory, had charge of the program, which consisted of Christmas carols familiar to a music loving audience. There were special numbers by a chorus of one hundred children from the seventh and eighth grades and a chorus of fifty voices from the Young Women's Chorus of the conservatory. An ensemble of strings and woodwinds from the conservatory accompanied the carol singing.

A recital by the Eddington Trio, assisted by Martha Dwyer, was one of the interesting student events at the conservatory, December 16 in the concert hall. Members of the Trio are Ronald Kingsbury, violinist and pupil of Karl Kirksmith, and Duane Snodgrass, pianist and pupil of Marguerite Melville Liszniewska. Miss Dwyer, who appeared in the opera productions last year, is a pupil of Ruth Townsend Petrovic. P.

Doris Kenyon in Quest of New and Interesting Songs

(Continued from page 14)

take up her interpretive work. When Milton Sills was very ill, here in New York, she had devoted her whole time and attention to him, feeling that he came first in her life. Her work in the movies had been put aside, when one day she woke up with the realization that it was essential for her to distract her mind from the worries which were confronting her or she would be the sufferer. She was then studying with Jeannotte, who suggested to her that she devote her interest to the miniature song. From this suggestion came the thought of costuming, and along with it came interpretive singing.

"I had no intention of making a career out of it at that time," Miss Kenyon very ingenuously said, "but now I am so glad to have this work to fall back on, especially so, since I am genuinely and sincerely interested in it." And this is the secret of Miss Kenyon's success.

During our conversation mention was naturally made of Hollywood and it was interesting to hear first hand about many of the personalities around whom such glowing legends have been woven. Miss Kenyon is of the strong opinion that the silent movie will come back into its own, and she painted a rather sorry picture of the musicians who had gone to Hollywood looking upon it as the great Mecca of musical pictures, and who now find themselves stranded there because musical pictures have not been successful.

Among the many, many friends of whom

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Miss Kenyon spoke in affectionate terms was Lawrence Tibbett, whom she called "an adorable boy." There was nothing Miss Kenyon left unsaid in praise of the baritone who has swept Hollywood off its feet, and in fact all California as well. "Never in my whole life have I seen such an ovation as was granted Lawrence when he gave a concert in Los Angeles following the success of the 'Rogue Song,'" Miss Kenyon related, "and I doubt if such a demonstration is often given the greatest artists. But the part which has pleased me most about it all," she said with a characteristic generosity which we had noticed through our entire chat with her, "is that Lawrence is still the sweet, lovable, charming and obliging young man whom Americans have learned to love."

M. T.

La Forge-Berumen Studio Notes

Lorna Doone and Virginia Dare Williamson, sopranos; Phoebe Hall, pianist; and Phil Evans, accompanist, were the young artists appearing before the microphone at a recent La Forge-Berumen radio musicale. These musicales are broadcast every Thursday over Station WEAF. Miss Doone and Miss Williamson sang a number of duets with fine success; they were accompanied by Mr. Evans. Miss Hall, a young performer of much talent, played two groups of piano solos. The following Thursday Hazel Arth, contralto, Lottie Roessler, pianist, and Phil Evans, presented the program. Miss Arth revealed a beautiful, sonorous voice of wide range, and she used it artistically. Mr. Evans supplied excellent accompaniments. Lottie Roessler played Chopin pieces with able musicianship. Her technical equipment was good and she applied it skillfully.

Two artist-pupils of Frank La Forge were heard in joint recital in Brooklyn recently. They were Emma Otero, Cuban soprano; and Harrington van Hoesen, baritone. Both were in fine voice throughout the evening, and were warmly applauded both in solo numbers and in duets. Mr. La Forge was at the piano.

Ernesto Berumen has concluded a successful series of lectures on Piano Technique and Interpretation at the La Forge-Berumen studios. Mr. Berumen is holding a class in harmony and phonetics for vocal students. He will teach diction in Spanish, German and Italian.

Alberti Presents Artist-Pupils

Solon Alberti, recently presented Nita Alberti, soprano, in recital at Central Church, New York. Mrs. Alberti displayed beauty of voice and interpretative ability in a program including an Italian group, songs in English by Buzzi-Peccia, Gibbs, Marsh and Deems Taylor, a Puccini aria, and four songs by Mr. Alberti, two of which are new. They are, Sleep, My Lady, Sleep, and God's Plan, a setting to a poem by Alice Ritter which is dedicated to Mrs. Alberti. A large and appreciative audience attended.

Mr. Alberti also recently presented in recital Madge Cowden, soprano, at his New York studio. She sang French songs by Ravel, Debussy, Moret and Grolez, operatic arias, and songs by Loewe, Hermann, Worth and Mr. Alberti's Robin! Robin! She has a voice of wide range, unusually full in middle register, and shows an unusual gift for portraying the mood of her songs. Miss Cowden will sing the role of Cherubino in the Little Theater Opera Company's coming production of Mozart's Marriage of Figaro. She also takes leading parts with the Charlotte Lund Opera Company.

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Concerto in D major Richard Czerwony
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Concerto E minor Mendelssohn



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MATZENAUER'S HOME IN PALOS VERDES, SOUTHERN CALIFORNIA



FRONT VIEW



REAR VIEW WITH PATIO



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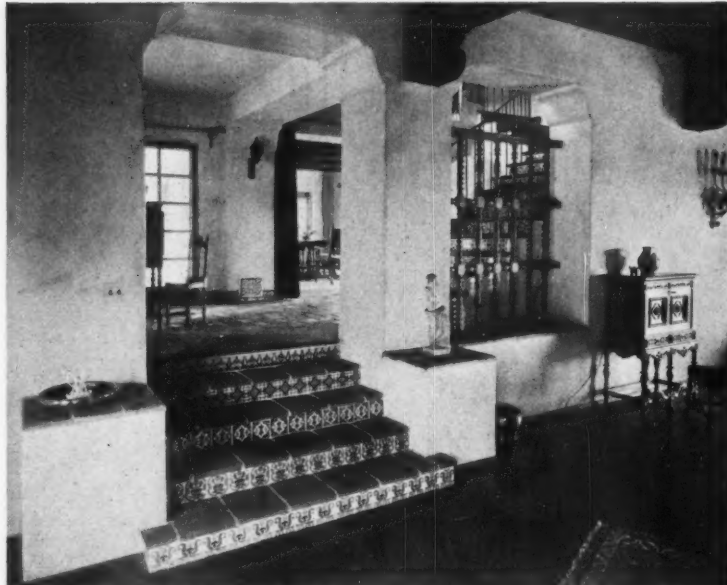
located, the southern section held the harbor of San Pedro and the now famous town of Long Beach. Until a few years ago the northern and southern sections were scarcely connected. One went either to the one or the other direct from Los Angeles, either by motor or electric surface car, or, in the old days, by a branch of the Salt Lake Railroad or the Southern Pacific. The road between the two, from the north to the south, was scarcely developed, and there was in fact, twenty or thirty years ago, no direct means of communication. Since those days this peninsula all around the heights of San Pedro and along the shore front has been wonderfully developed.

On the northwestern part of this peninsula is Palos Verdes, where Matzenauer has her home. It is directly opposite the famous Island of Catalina, one of the beauty spots of the world, thirty miles away to the southwest; and on the other side one sees the range of great mountains that protects all of this southern country from the winds of the Sierras and blankets the clouds which might make summer rains, but which only on very rare occasion, once every ten years or so, succeed in getting over those high ridges. The mountains—Mount Wilson, Mount Lowe and so on—reach up five or six thousand feet, rising almost directly from the sloping plains at their feet, and so steep are they that they must be zig-zagged in ascent.

The above photographs show the home of Margaret Matzenauer in a new town, or village, or development, or whatever it should be called, which has the name of Palos Verdes. No one who is not familiar with California and its development, its climate and its opportunities can picture the rapidity with which such new sections grow up, and their exquisite loveliness. To those of us who have known California for many years and have watched it grow from a desert inhabited only by ground squirrels to one of the garden spots of the earth, this is all so familiar that it no longer causes any astonishment. The California coast, which is some twenty miles from the center of Los Angeles, was, in the past, divided into what one may designate as two sections, separated by a high promontory or peninsula. The northern section was that upon which Santa Monica was

Mme. Matzenauer says, with the glow of obvious conviction, that no place could possibly prove of greater inspiration to art, and the study and development of art, than this fairyland that is known as Southern California. This is a statement that no one who is actually familiar with California can possibly doubt. The house that Mme. Matzenauer has is singularly applicable to the utility to which it is to be placed. She has it for the benefit of the students of singing, and of various branches of arts intimately associated with singing, whom she plans to receive on occasions throughout every year.

Her active concert career will employ her



ENTRANCE TO MUSIC ROOM (30 x 50 FEET, WITH HIGH CEILING)

a good part of her time, but at other times she plans to carry out the ideals that she has long harbored and cherished but has never before found time to give her attention to. She wishes to give special instruction to students who are highly gifted and far enough advanced technically to receive and profit by her instruction. This white stucco house at Palos Verdes is spacious and has, as the accompanying picture shows, a large music room. It lies about forty minutes from Los Angeles, and there are numerous

places, such as Redondo Beach, nearby, or any place up the coast as far as Santa Monica, where students may find comfortable housing at a rate which, compared with the cities of the East, will seem extraordinarily moderate.

The house in itself must prove an inspiration, with its Spanish Mediterranean style of architecture, its two low stories, its red tile roof and white stucco walls broken with decorative designs, the patio and the growth of wonderful California and tropical plants

(Continued on page 20)

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BUT THE STAR DID NOT HAVE THE
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VOICE."

—Camille Bellaigue, *Revue des Deux Mondes*, May 1, 1930



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GEORGE ENGLS—MANAGING DIRECTOR

Tollefsen Trio Enjoyed Western Tour



THE TOLLEFSEN TRIO AT SIMPSON COLLEGE, INDIANOLA, IOWA, during its tour of the Northwest, October-November, 1930.

Returning to New York recently from a concert tour in the Middle West, Carl H. Tollefsen, of the Tollefsen Trio, expressed great satisfaction over their reception in various cities.

They gave twenty concerts in twenty-one days, covering seven states, commencing in Columbus, O., proceeding to Illinois, Iowa, Minnesota, South and North Dakota, and ending in Scott's Bluff, Neb. Vermillion, S. D., heard them in one morning, and they appeared in the evening at Yankton, S. D., fifty miles distant.

Scandinavians of Minnesota took a keen interest in the trio's visits and were much in evidence in St. Cloud, Mankato and Brainerd. Mr. Tollefsen and cellist Thrane are of Scandinavian ancestry and it was but natural that their kinsmen should manifest interest in them.

Mr. Tollefsen passed a small store in a Nebraska city in which was displayed a number of curiosities, including a few violins. He went in, made a purchase, and asked to see the violins; one look was all he needed

to realize that the instruments would not interest him. The clerk said he was sorry that he had nothing better to show, and inquired if Mr. Tollefsen played, to which the answer was "Yes, a little." The clerk vouchsafed that he played a little too. As if struck by an inspiration, the clerk related that he had read that a "fine violinist was to play there that evening" and would play a newly acquired violin made in 1740 by some great Italian violin maker, said instrument being worth a fortune.

Realizing that the information given referred to the trio's concert and his own Guarnerius, Mr. Tollefsen asked if he (the clerk) intended to go. The clerk answered that the event was given for the Nebraska State Teachers' Convention and that people could only get in by special invitation from the Board of Commerce, and he had none. Mr. Tollefsen then asked him if he would like to go. He responded "Gee! You bet I would!"

Mr. Tollefsen then took a personal card, wrote the magic words, "Please admit two,"

handed it to the youth and awaited the reaction.

When he realized that he could attend the concert, the youth spluttered, "Are you the violinist who plays here tonight?" "I wouldn't be surprised," answered Mr. Tollefsen. Then followed a profusion of thanks which was something to behold.

While en route from Lincoln, Neb., Mr. and Mrs. Tollefsen heard that Senator Borah was on the train, having spoken in that city the previous night. Mr. Tollefsen sought out the Senator, introduced himself, informing him that Mrs. Tollefsen was an Idaho girl, born in Boise. Great was Mr. Tollefsen's surprise to learn that the genial senator knew of her work, and that "Boise was proud of the achievements of her gifted daughter." The senator also related that he knew Mrs. Tollefsen's father, Charles Schnabel, who had a trading post in that city; the Indians came from miles around with products to exchange for things they needed.

The Senator also signified his interest in the trio by re-arranging his tour so as to hear the concert at Scott's Bluff before returning to his home in Boise, Idaho.

Matzenauer's Home in Palos Verdes

(Continued from page 18)

that surrounds it. There are street cars and bus systems which will make it simple for students to reach Mme. Matzenauer's home without difficulty.

Mme. Matzenauer will receive only very limited classes of students, who, as already said, are prepared for her instruction. This instruction will concern itself with the things in which Mme. Matzenauer herself has made such outstanding international success that her own name has become world famous, that is to say, concert singing, Lieder, opera, all of the finishing touches of style and interpretation, and, in addition to these, the traditions of opera, song and oratorio. It has long been recognized that it is no longer a necessity for Americans to go to Europe to receive all of the advantages of advanced education in music. Mme. Matzenauer makes this point still more clear by now entering into the field of teaching, or perhaps one should say the holding of master classes for young artists who are greatly endowed with musical gifts.

The idea that Mme. Matzenauer has in mind is ultimately to create a musical art center somewhere in America, perhaps in the Southern California which inspires her so much, and which will surely inspire her pupils. The problem to be solved is that of her own activities, for she is vocally in her prime, her voice was never more lovely than it is today, and her services are in constant demand for public performances.

This, as will appear, is important to singers who place themselves under her care, for Mme. Matzenauer believes fully in the necessity of demonstration and insists that an artist should give attention to teaching while still vocally able to show the pupil how a tone should sound. In other words, the singer should, in the interest of art, not wait until the voice is gone, but should pass her artistic skill on to the coming generation. Mme. Matzenauer further says that she will be pleased to teach teachers, so that this knowledge which she so eminently possesses may be handed down vicariously.

Mme. Matzenauer plans to build a stage in the music room of her home in Palos Verdes so that scenes from various standard operas may be given in costume. The music room is so large that a good sized audience can be accommodated, and pupils will thus have opportunity to accustom themselves to the strain and stress of public performance and of acquiring the routine of stage action and deportment.

Mme. Matzenauer has dreams, of which, as she says, she hesitates to speak, for it is of small value to talk of that which is difficult of realization. She dreams of American opera companies, with stars trained in this country to take all the leading roles, and the performances to be the equal in every particular of performances in the now existing opera houses. In order to accomplish this Mme. Matzenauer points out that Americans must be taught to overcome what may be termed our national repression. She insists that American artists have as much emotion as artists of other nationalities, but that, as a nation, we have been taught for generations to repress our emotions and keep them safely out of sight underneath an artificial poise—which, of course, is absolutely true, as every American, at least every Anglo-Saxon American, very well knows.

Carol Singing in Grand Central

The Grand Central Station, New York, with its background of huge holly wreaths sparkling with Christmas lights, made an impressive spectacle to the thousands of travelers passing through on Christmas Eve. A program of traditional carols and Christmas anthems was given from seven-thirty to nine-thirty. This music was sponsored by Miles Bronson, terminal manager, and by Mary Lee Read, artist pupil of T. Carl

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Whitmer, who has been responsible for the inauguration of caroling in railway stations of many large cities. Both Mrs. Read and Mr. Bronson received many letters and personal congratulations for their effective contribution to this very attractive custom. The Aeolian Hall Singers, Mrs. Read, director, presented the program, assisted by the Grand Central Red Cap Orchestra, Russell Wooding, conductor. The Aeolian Hall Singers included: Margaret Bovard, Margaret Keller, Sylvia Fraser, Katherine Cavalli, Geraldine Riegger, Bert Johnson, Hunter Sawyer, Ray Gillette and Norman Oberg. Among those who commended Mrs. Read and Mr. Bronson for their work were C. M. Tremaine and "Seth Parker," nationally known radio character.

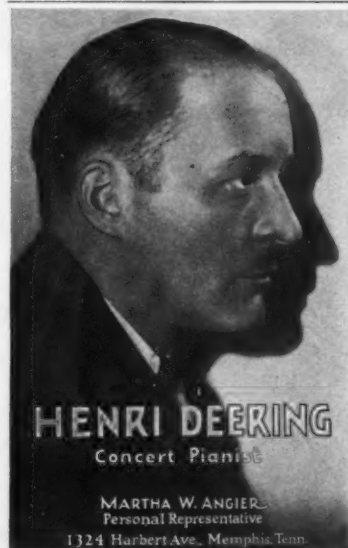
Elmer Schoettle, E. R. Schmitz
Pupil Winning Success

Elmer Schoettle, a pupil of E. Robert Schmitz and a member of the Schmitz Council, has recently been instrumental in introducing a novelty, playing the Liszt A major piano concerto as part of the evening service of the Westminster Presbyterian Church, Minneapolis. The orchestra accompaniment was played on the organ by Rupert Siroom, formerly organist of St. Thomas' Chapel, New York City. There was, of course, no applause, but many personal comments and letters were received from members of the large congregation, and the success was felt to be such that plans have been made for similar performance of the Grieg, Brahms, Schumann, Mozart, Bach and other concertos.

Mr. Schoettle gave a recital on October 14 at the Minneapolis Institute of Arts, where he was exceedingly well received, several critics being present who gave him long and extremely complimentary reports in the papers. These were John K. Sherman of the Minneapolis Star and Victor Nilsson of the Minneapolis Journal. These critics mentioned particularly the unhackneyed program, the very high level of technical and musical performance and the predilection of the player for works of the modern school, Debussy, Ravel, Szymanowski and the like. He played again at the institute in a joint recital with Henrietta Feiten on November 18 with equal success. On December 3 he was assisting artist in a recital with Alfred Kuehle, a member of the Minneapolis Symphony Orchestra. In this program he played with Mr. Kuehle the Chromatic Fantasy and Fugue by Bach, arranged for cello and piano by Busoni, the concerto by Dvorak and the sonata for cello and piano by Dohnanyi. Both artists were warmly received.

Ponselle to Sing Traviata

Rosa Ponselle will sing Traviata for the first time at the Metropolitan Opera House on January 16. Miss Ponselle's remarkable success in the role of Violetta at Covent Garden last spring has aroused much interest in this forthcoming appearance.



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As "Louise" at the Opera Comique in Paris

"Miss Moore's singing was in consistent good taste throughout, that is, in harmony and keeping with the soul of the character she was incarnating. She delivered the vocal part of her duties with magnetizing wealth of tone and with a justness of accent and sentiment that could provoke nothing but admiration. Her delivery of the famous grand aria "Depuis le jour" brought down the house. Miss Moore has the distinction of being the only American since the inimitable Mary Garden to sing Louise at the Opera Comique, where it was created."—*Irving Schwerke, "Chicago Daily Tribune, Paris Edition."*

IN CONCERT

"As to personality, that vague thing which is popularly called 'it'—she has it. And that characteristic sheds its lustre on every song, every note she sings. As to voice nature has been lavish with her. I think the large audience of last night will agree that hers was a better voice than that of any other Metropolitan soprano heard here in many years. It was perfectly flexible, rich, always under control, restrained and still coming out in a glorious fortissimo, one which still held that intriguing quality found in her every tone."—*George Pullen Jackson, "The Banner," Nashville, Tenn.*

ON THE SCREEN

"THE PICTURE INTRODUCES TO THE AUDIBLE SCREEN THE FINEST FEMININE VOICE THAT HAS BEEN LURED FROM THE STAGE TO THE CINEMA."
—*Nelson B. Bell, "Washington Herald."*

"Miss Moore is perhaps the most charming singer to be heard in audible films... She plays her role with a decided *savoir faire*... her singing proved a great pleasure... Miss Moore is a genuine asset to vocalized films, for not only is her singing agreeable, but she is an actress of some distinction and is endowed with a most

pleasing personality."—*Mordaunt Hall, "New York Times."*

"There is no question as to Miss Moore's fine talents as revealed in her first sound and speech cinema... shines through in every moment of her work a glowing loveliness of voice and a pictorial outline of fine originality and clarity of cut. Even

"... SHE IS MAGNIFICENT AND SHE SINGS HER ARIAS AND SONGS RICHLY AND WARMLY IN A VOICE THAT HAS NO EQUAL ON THE SCREEN."
—*William Boehnel, "New York Telegram."*

without the voice which has carried her from musical comedy to operetta and finally to the Metropolitan itself, Miss Moore would serve as an actress of extraordinary distinction and power in the films. She has about her a bearing which is refreshing, an authority which doesn't often come this way out of Hollywood."—*Quinn Martin, "New York World."*

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Chicago Opera Presents Mozart's Don Giovanni

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—Other Operas Please

RESURRECTION, DECEMBER 29

CHICAGO.—With Mary Garden and Rene Maison in the leads, Alfano's Resurrection had another interesting performance, with Moranzoni conducting.

DON GIOVANNI, DECEMBER 30

The first performance this season of Mozart's Don Giovanni ranks among the best ever heard here of the masterpiece. Heretofore, since the inception of our company, the Mozart classic has been conducted by an Italian—Campanini and Polacco having often directed the work here—but this year we were made acquainted with the reading of a German, Egon Pollak, who knows his Mozart as well as he does Wagner. Conductors of different nationalities have different ideas as to how Mozart should be interpreted. To those who have made up their minds to accept as standard the Italian interpretation, many of the tempos taken by Pollak were either too fast or too slow; but for us who recognize no nationality in music, no fault can be found with Pollak's interpretation. On the contrary, he made us, if possible, enjoy Don Giovanni even better through his brilliant treatment of the immortal score.

Vanni-Marcoux is this season at the zenith of his brilliant career. We have long been acquainted with his Don Giovanni, but we doubt if in the past his portrayal and singing of the role has ever been as admirable as on this occasion. His Don is the elegant aristocrat who nonchalantly broke the hearts of women, and who had many good reasons to seduce them... a handsome physique, an engaging smile, beautiful clothes and the savior-faire of a born courtier. All those qualities were apparent in the Don Giovanni presented by Vanni-Marcoux, and to these must be added a loveliness of tone which captured the ear and blended well with his suavity of manner. Another big night for Vanni-Marcoux, the stellar baritone of our company!

Charles Hackett's Don Ottavio has often been praised in these columns. It is deserving of many superlatives, as our American tenor fully knows how Mozart should be sung, and the many students on hand had a real lesson in bel canto. On two occasions Hackett's singing stopped the show, so prolonged were the plaudits after his solos. Handsome, his Don Ottavio had many characteristics of the Don Giovanni of Vanni-Marcoux. Both had manners and charm.

Chase Baromeo was highly satisfactory as the Commendatore.

We count among the most ardent admirers of that sterling dramatic soprano, Frida Leider, and we find her as deserving of our enthusiasm in Beethoven and Mozart operas as when she sings Wagner. To us and to many others Mme. Leider is a remarkable singer, one whose authority is as apparent as her modesty. She sang the difficult role of Donna Anna gloriously and won salvos of plaudits after her various arias. Mme. Leider's success was complete, even though she never plays up to the gallery. She is too fine an artist to resort to cheap tricks.

The role of Donna Elvira was again entrusted to Hilda Burke. There is a reproach to set down in reviewing the work of this artist, and that is that she looks too young. How many singers today would be happy to have such criticism written about them. Then, too, if we wanted to criticize, we could object to her wearing a very unbecoming wig. It is probably of the period, but in every century there are women who add to their attractiveness by choosing apparel most becoming to them, and this Miss Burke should do. She did not sing as a young woman, but as a mature artist, the possessor of a beautiful fresh, young voice of lovely quality and she proved herself a fine interpreter of the part.

In Salvatore Baccaloni we were made acquainted with a new Masetto, a true brother of Sancho. Our new Masetto, if corpulent,

is sufficiently funny to provoke mild hilarity, and as vocally he met all the demands, our baritone buffo found reason to be pleased with his personal success.

Maria Rajdl sang, for the first time here, the role of Zerlina. This young woman is the ideal ingenue. She looks good to the eye, is alert on her feet, quick in her action and she knows the Mozart tradition. The voice, as we have noticed ever since her debut, is not of huge dimension, but that is not required of a light soprano, and we like a Zerlina slim of figure and of voice, and in both respects we were well pleased by this Czecho-Slovakian soprano. Here is a young woman who is endearing herself more and more to the Chicago public.

Virgilio Lazzari's Leporello is an old acquaintance, but it deserves greater praise now than of yore. Lazzari is another conscientious artist who does not object to up-lifting criticism and profiting by it. He has grown greatly in his art. This was manifested clearly in his presentation of Leporello, which he has always sung beautifully, but which at one time he overacted. Now it is no more a buffo, but a very fine comedian, a servant who knows his place and who is only Don Giovanni when his master so commands. Throughout the evening Lazzari's singing and acting was justly admired.

The staging reflected credit on Dr. Erhardt, but we did not find the work of the electrician up to standard. We do not understand the idea of putting the spotlight on the singers. Does grand opera require the tricks used on the vaudeville stage?

AIDA, DECEMBER 31

For many a season Aida held the boards on more than one night. This year, however, the Verdi masterpiece will be honored but once, and this to celebrate the close of a very depressing year. For those who are superstitious 1930 adds thirteen and we were glad when Aida and Radames came to their end with that year and 1931 was born.

After a celebration one does not review a performance calmly, and for fear that our enthusiasm might carry us too far we congratulate in full the cast, made up of Claudia Muzio, Cyrena Van Gordon, Charles Marshall, Giuseppe Cavadore, Cesare Formichi, Chase Baromeo and Virgilio Lazzari, the chorus and the orchestra, all under the direction of Roberto Moranzoni.

LE JONGLEUR AND LA NAVARRAISE,
JANUARY 1

The two Massenet operas which had made up the bill for Christmas eve were repeated on New Year's night. To hear Garden in Le Jongleur is to find the famous actress-singer in one of her very best roles. To analyze her performance at this time seems superfluous since she has made herself known in the role for many years, and annually we enjoy her conception and singing of the part more than the previous year, as Garden always adds new details, well conceived and adding interest to her performance. The star was surrounded by an excellent cast.

It is too seldom that we have to review a performance conducted by Charles Lauwers, who directed Le Jongleur in a manner entirely to his credit and to the enjoyment of the listeners. His reading of the lovely score was both poetic and forceful and a great deal of the success of the opera was due to his masterful interpretation.

In La Navarraise, the cast included Mary Garden as Anita, Jean Vieuille as Garrido, Theodore Ritch as Ramon, Edouard Cotereuil as Remigio, Rene Maison as Araquil and Desire Defrere as Bustamente. Emil Cooper conducted.

THE BARTERED BRIDE, JANUARY 3
(MATINEE)

The Bartered Bride was repeated with the same cast which performed so well on Christmas night at the first performance.

CAMILLE, JANUARY 3 (EVENING)

Neither Mary Garden nor Hamilton Forrest has reason to complain about the treatment given Camille. The work has had several performances since its premiere, and after being given at popular prices on Saturday it will be repeated more than once before the close of the season at full tariff. The oftener one hears Camille, the better one understands Garden's ideas and Forrest's music.

RENE DEVRIES.

Mary Hopple Scores Brilliant Success in Native City

Mary Hopple, contralto, a young artist-pupil of Adelaide Gescheidt, was soloist at the Elks' Charity Show, Lebanon, Pa., and was greeted at the outstart with a welcome that had some of the elements of an ovation.

Her first number, O, Don Fatale (Verdi), demonstrated beyond any doubt that her continued training in New York is effective in improving her voice as well as her technique, although the Lebanon Evening News said that "further progress must be humanly impossible."

Upon her second appearance she sang four short but attractive selections, and was greeted with prolonged applause. Miss



ALBERT MORINI,

who arrived in New York on January 6 and is stopping at the National Republican Club. Mr. Morini, who has the European management of many noted concert artists, makes his headquarters in Paris. He is in America on a business trip.

Hopple was compelled to respond to encores. Her grace and charm on the stage are always of a remarkable character.

Matthay Pupils Elect Officers

The sixth annual meeting of the American Matthay Association was held at the Riverdale School of Music, New York, on December 29. The business meeting took place in the morning, at which time officers were elected for the next two years and the conditions settled for the annual scholarship of \$1,000 which the association gives towards a year's study in London with Matthay. Contestants must be pupils of some member of the Association for at least eight months, and must be able to supply the rest of the money necessary for their year's stay in London from their own resources. This year's contest will probably be held in June. The pupils of Matthay in this country now number over 150, according to the records of the Association.

The officers elected were: Richard McClanahan, president; Rosalind Simonds, first vice-president; Mae MacKenzie, second vice-president; Frederic Tillotson, third vice-president; Albion Metcalf, secretary; Julia Wrightington, treasurer; directors: Jane Colpitt, Pauline Danforth, Bruce Simonds and Arthur Hice.

In the afternoon, Lilius Mackinnon, a well known exponent of the Matthay method, gave a lecture, and Pauline Danforth played the annual invitation recital.

Metropolitan Museum Program

This evening's program (January 10) at the Metropolitan Museum of Art, under the direction of David Mannes, is as follows: Egmont Overture (Beethoven), Tchaikovsky's Fourth Symphony, Variations on a Theme by Haydn (Brahms), Petite Suite (Debussy), and Siegfried's Rhine Journey.

LILYAN THOMPSON'S SUCCESS CONTINUES

"Lilyan Thompson's deep contralto voice, dulcet as a 'cello and smoothly emitted, was heard in Peri's 'Orfeo' and an aria from Gluck's 'Orfeo,' an interesting revelation of two classical composers inspired by the same subject, and in other numbers by Italian, German, French and American composers."—New York American.

"Lilyan Thompson, contralto, gave an outstanding program of German, French and American songs disclosing a voice unusually rich and mellow. Miss Thompson sang with great naturalness and can take place as an artist of outstanding value."—New York Sun.

"Lilyan Thompson has a voice of some little power which she handled with considerable skill in a program made up of old Italian Airs, songs of Franz and Schubert, a French group and songs of English."—New York Journal.

"Lilyan Thompson, with a voice of



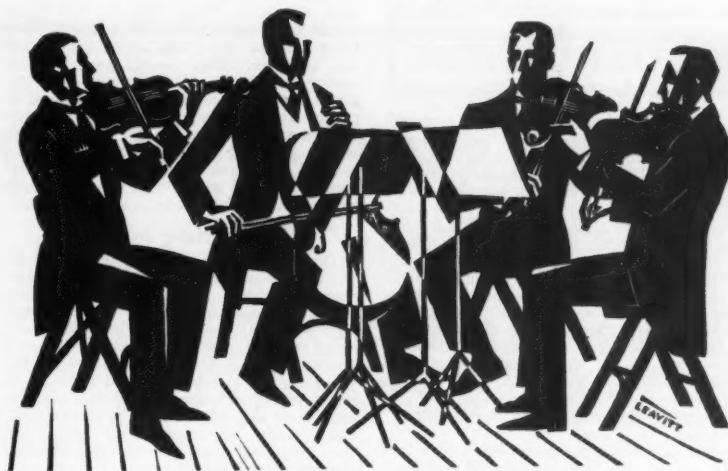
really beautiful tone, sang the celebrated aria 'Mon Coeur souvre a ta voix' from Samson and Delilah, by Saint-Saens, scoring one of the successes of the evening. Her rendering of Brahms' 'Der Schmidt,' one of the 'Indian Love Lyrics,' and Rogers' 'The Star' also gave great delight."—Flushing Evening Journal.

MISS THOMPSON WILL APPEAR IN BOTH
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87
ENGAGEMENTS

1930-1931

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BOSTON

Those who care for chamber music will hardly be able in these days to listen to a better string quartet performance.—*Boston Globe*, Nov. 27, 1930.

Four voices as perfectly balanced as it is possible to ask between the exquisite silvery sheen of pianissimos to the rich, full throated voice of passion released there was every gradation.—*Boston Transcript*, Nov. 27, 1930.

Bold, vigorous and alert in attack, commanding a warm beauty of tone, these players synthesized a powerful and **unmistakable individuality among quartets**.—*Boston Herald*, Nov. 27, 1930.

CHICAGO

Great quartet playing . . . Wondrous beauty in the playing . . . Ceaseless variety of shading, breadth in the melodic line, lightness and grade and a full power of extraordinary richness.—*Chicago Evening Post*, Dec. 19, 1930.

This was played with such **fineness** and **insight** and such **nobility of conception** that it seems idle to comment upon it in the ordinary terms of musical criticism.—*Chicago Herald Examiner*, Dec. 19, 1930.

We need only repeat assurance of his renewed success at the head of this excellent group of musicians.—*Chicago Evening American*, Dec. 19, 1930.

CLEVELAND

A very fine ensemble. Abundant facility and at all times impeccable precision. Such **effortless playing I have never witnessed** in the combined **artistry** of four string players.—*Cleveland Press*, Oct. 29, 1930.

NEW YORK

Constant evidence of a well-schooled musicianship, **technical proficiency**, a discriminating use of tone color.—*The World*, Oct. 26, 1930.

The rich, mellow attributes of one of Rembrandt's portraits.—*New York Evening Post*, Dec. 24, 1930.

Familiar as their excellence has become, in their eloquent and **searching interpretation** of the great Beethoven quartet, they outstripped themselves.—*New York Evening Telegram*, Dec. 24, 1930.

Excelled in execution and unity of attack.—*New York Sun*, Oct. 27, 1930.

PHILADELPHIA

The quartet demonstrated that **it stands in the very first rank of present day quartets**. The ensemble is remarkably fine and the tonal quality and balance of the quartet will compare very favorably with any quartet that has played in Philadelphia for years.—*Philadelphia Public Ledger*, Nov. 21, 1930.

Four splendid musicians.—*Philadelphia Record*, Nov. 21, 1930.

ROCHESTER

Gordon Quartet Triumphs in Beethoven . . . If you never have heard the Andante of the Beethoven Quartet in C major, then you still have before you ten minutes of the most sublime music ever played. That is if you should hear it played as the Gordon String Quartet performed it last evening in their Kilbourn Hall recital.—*Rochester Journal American*, Nov. 25, 1930.



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BEFORE THE NEW YORK PUBLIC

DECEMBER 29

Joseph Szigeti

In the evening, at Carnegie Hall, Joseph Szigeti gave of his eminent violin art for the first time this season. His program held Bach's D minor concerto; Veracini's Largo; a Kreisler arrangement of a Mozart rondo; Beethoven's Kreutzer Sonata and pieces by Paganini-Friedman, Weinberger and De Falla-Kreisler. Mr. Szigeti's pure, classical style was perfectly adapted to the Bach work and the Kreutzer sonata. Facile bowing, limpid execution, charm of tone and nuance pervaded everything he played and brought forth demonstrations of enthusiasm from the large audience. The usual miniature recital of encores followed the regular program.

Philharmonic Young People's Concert: Paderewski Soloist

At the fourth of this season's Philharmonic Young People's concert, conducted, as usual by Ernest Schelling, no less a pianistic personage than Ignace Jan Paderewski was soloist. In honor of the prime-minister of the pianistic world the program was entirely Polish, and included two of the distinguished guest-artist's compositions.

After the usual introduction and explanatory remarks by Mr. Schelling, and the flashing upon an illuminated screen of pictures of Paderewski, Harry Harkness Flagler, president of the executive committee of the Philharmonic-Symphony Society, made an address in which he called attention to the value of these concerts in building new audiences for the future, and thanked the honored soloist for his cooperation.

The orchestra was heard in Steppe (The Prairie), a symphonic poem by Noskowski, a movement from a suite by Stojowski, and Dances from Tatra Album by Paderewski.

Then the distinguished pianist appeared, to a standing audience and the orchestra playing a "tusch," and played two movements from his own A minor concerto, which was one of the pieces he played at his American debut in 1891, at Carnegie Hall, New York. Though the concerto itself sounded slightly antiquated and redolent of Rubinstein, Chopin and Liszt, Paderewski contrived to put an astonishing amount of vigor (for a man of his years) into its rendition, and charmed with the beautiful phrasing, exhilarating rhythm and elusive nuance for which he is famed. The finale of the concert was devoted to a number of Chopin pieces played by Paderewski and an impromptu recital of encores, which included a stirring performance of the "Military" Polonaise by Chopin.

Impressive was the presentation of a loving cup to Paderewski by Ernest Schelling, and prizes to young people for proficiency in musical understanding and appreciation.

Gertrude Wieder

(Reviewed in last week's issue)

DECEMBER 30

Harald Kreutzberg and Yvonne Georgi

In the evening Harald Kreutzberg and Yvonne Georgi presented the second program in their series of four given at the Craig Theater. Repeated from their appearance on the preceding Sunday afternoon were five dances—Playing, Pavane, Three Miniatures in the Spanish Style, Bad Dreams and Menuetto. In addition to these the dancers offered Festival Dance (Brahms) and Kassandra (Wilckens) danced by Miss Georgi; Angel of Annunciation (Wilckens) and Revolte (Wilckens), interpreted by Mr. Kreutzberg; and, with both artists, Polo-

naise (Chopin), Waltz (Reger) and Rural Dance (Wilckens). Kassandra and Revolte were perhaps the most applauded of the solo numbers. Miss Georgi gave a vivid portrayal of the mad prophetess, and Mr. Kreutzberg's notable gifts were displayed to great advantage in the intensely dramatic measures of Wilckens' music. Rural Dance, which closed the program, was colorful and original, and, along with several other numbers throughout the evening, had to be repeated. Klaus Billig was again at the piano.

Plaza Artistic Mornings

The forty-third artistic morning at the Plaza presented Gladys Swarthout, mezzo-soprano; Ethel Barrymore, actress, and Frank Chapman, baritone. Mr. Chapman opened the program with Gerard's Monologue from Andrea Chenier and immediately established himself as a serious artist. Mr. Chapman has a well modulated baritone, he has an excellent sense of style and when he chooses to sing forte, his voice is brilliantly clear. Later he offered four songs, one from the Old French and the other three by Purcell, Brogi and Strauss.

Miss Swarthout was introduced with the aria, Sur Le Ciel Bleu from Sadko. She also presented four songs. Miss Swarthout's talents are well known to the metropolis because of her activities at the Metropolitan. Her voice is deep and rich in color and is also marked by an extended range. She sings with a great deal of feeling and has an impeccable diction. She presented a striking appearance in her flaming red gown and was very heartily received.

There were many present who were very curious as to what Ethel Barrymore would do on a musical program. She delighted her hearers by reading selections from American and English poets, including Masefield, Colman, Amy Lowell, Vachel Lindsay and G. K. Chesterton.

New York Critics' Concert

(Continued from page 5)

false whiskers, played a lengthy flute solo (accompanied on the piano by Madeleine

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Marshall), and discoursed at great latitude but very comically, during the breathing pauses of the music. He made a screamingly funny travesty of the Hymn to the Sun, from Coq d'Or, interrupted by comments and laughter from Mme. Jeritza, who, with her friends threw pennies on the stage. Mr. Guard also made feeling references to William J. Henderson (Sun), who was prevented from appearing because of illness.

"Tosca, 1930," was a skit done effectively by Vandy Cape (formerly of The Mail) accompanied on the piano by Rhea Silberta.

Sigmund Spaeth, with amusing talk and humorous illustrations on the piano, gave his burlesque American grand opera, and his familiar skit on the relation between Yes, We Have No Bananas, and Handel's Hallelujah Chorus.

Marion Bauer (Musical Leader) read an extended essay on something or other, in which she explained the construction of the old mode scale used by Debussy.

Francis D. Perkins (Herald Tribune) and Julian Seaman (World) gave a "Psychic Sonata," which they probably understood, but the audience did not. That was part of the intended caricature, no doubt.

William Chase (Times) and Samuel Chotzinoff (World) acted as page turners for some of the numbers, and showed amazing technic in that lowly occupation.

As a grand finale, all the performers came on the stage, and did a turn called, Course

(Continued on page 32)



Kathryn Witwer

LYRIC SOPRANO

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Giovanni, Andrea
Chenier, Mignon,
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" 11 Hartford, Conn.
" 13 Washington, D. C.
" 15 Harlem Philharmonic Society—
Hotel Astor—New York
" 18 Boston, Mass.
" 19 Montreal, Canada
" 21 Buffalo, N. Y.
" 24 Cleveland, Ohio
" 26 Columbus, Ohio
" 28 Washington, D. C.

FEBRUARY 1 Chicago, Ill.
" 4 New Orleans, La.
" 7 Palm Beach, Fla.
" 10 Tulsa, Okla.
" 12 Pittsburg, Kansas
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ARVIDA VALDANE

Lester Ensemble in Third Successful Season

The Lester Ensemble, of Philadelphia, has entered its third season under most auspicious circumstances. This organization is presented through the courtesy of the Lester Piano Company in the interest of better musical understanding, and its efforts have been enthusiastically received by both press and public. Three types of concerts are offered. One features a pianist, a vocalist

and an accompanist; another, piano music; and a third features chamber music for violin, cello and piano. With this arrangement the ensemble is most flexible and the varying demands upon it are readily met.

The ever-increasing popularity of the Lester Ensemble is in a large measure due to the excellent management and personnel which Drew Miller, director, has obtained.

An outstanding member of the ensemble is Josef Wissow, pianist. During Mr. Wissow's concert career he has appeared with the Philadelphia Orchestra, the Philharmonic Society of Philadelphia, the Women's Symphony Orchestra and the Philadelphia Trio. Herman Weinberg, violinist, was for many years first violinist of the Philadelphia Orchestra, and has made extensive concert tours of both Europe and America. When he was only eight years old he was presented with a violin by the Czar of Russia. Emil Folgmann, cellist, is a graduate of the Royal Academy of Berlin and was formerly a member of the Boston Symphony Orchestra and the Philadelphia Orchestra. He is a teacher of fine arts at the University of Pennsylvania and is well known as a conductor and composer.

Arvida Valdane, soprano, is prominent in New York and Philadelphia as artist and coach. She is soloist for the First Unitarian Church of New York and maintains studios there as well as in Philadelphia. Marguerite Barr, contralto, is a singer and teacher of a high order. She is well known for her work in and around Philadelphia, and is soloist for several organizations there. Elwood Weiser, baritone, is one of Philadelphia's most promising young singers, and has received favorable notice not only through his work with the Lester Ensemble but through several of his own recitals.

Ruth Leaf Hall and Virginia Snyder are



ELWOOD WEISER

the official accompanists for the ensemble, and both are well known to Philadelphia music lovers.

During the past two years the Lester Ensemble confined its activities to Philadelphia and the near vicinity, making between fifty and sixty appearances each season. This year, however, a number of out-of-town concerts have been given, and several New York organizations have invited the Lester Ensemble to appear in that city.

JOANNE DeNAULT EMERGES

Striking Contralto Makes
Impressive New York
Debut

Town Hall, New York
Dec. 8, 1930



"Occasionally, with little or no advance heralding, a singer will agreeably surprise the venturesome reviewer by turning out to be an artist of exceptional worth."
—Irving Weil, N. Y. Eve. Journal.

"A voice of formidable range and exceptional beauty . . . We liked the clean, unhurried outline of her phrasing; the clear diction; the perfect pitch. She seems to have an innate musical intelligence which instills a lasting beauty into everything she sings."—Julian Scaman, N. Y. World.

"Beautiful big voice—velvety and rich—diction also noteworthy. She must be an excellent oratorio singer, a field in which she has already attained considerable success."—Margaret Regal, N. Y. Corr., Springfield (Mass.) Republican.

"Displayed a warmth and sympathy of voice and style, coupled with a gracious stage presence that won recognition from a well filled house."—N. Y. Times.

"True contralto voice, broad in range—interpretations notable for crisp and clear presentation—gracious manner and engaging personality."—Greta Bennett, N. Y. American.

"Good taste and understanding—good diction—appreciation of style. Charm and intelligence were the salient features of the lady's art."
—W. J. Henderson, N. Y. Sun.

Joanne DeNault was already a success in other parts of the country. She has now proved in New York that she more than measures up to this Bureau's standard of distinctive merit. She would be an outstanding success in your next important concert or series. For dates and terms address:

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Josef Schwarz Duplicates Foreign Success

Duplicating his European successes, Josef Schwarz, young Russian pianist, won applause and encores at his recent recital in Steinway Hall, New York.

Mr. Schwarz is a genuine pianist; that is to say, he has a real piano touch, his technique is flawless, precise and euphonious, and he plays with the relaxation that produces a big round tone. His musical qualifications need not be mentioned, as without those no instrumentalist can be taken seriously.

Agreeing with the estimate of the MUSICAL COURIER, the World characterized Mr. Schwarz's technique as clean and accurate, and the same opinion was expressed by the critic of the Herald-Tribune. The New York Staats-Zeitung said: "The recitalist displayed an exceptional technique. . . . His touch is round and full, passages are played with clearness and assurance, and his dynamics and phrasing are most satisfying. There was much applause and the ensuing encores."

Following one of Mr. Schwarz's appearances in Russia, a reporter for Life and Art declared: "In Mr. Schwarz we have a musical personality with a style of his own which we would call lyric excitement. He is a poet at the piano." Two excerpts from German dailies will give an idea of the splendid impression created by Mr. Schwarz in that country. According to the Berliner Tageblatt, "The talented Mr. Schwarz from Leningrad showed us his excellent playing of the sonatas by Prokofieff, also Chopin and Liszt." While the Deutsch Allgemeine Zeitung noted: "Mr. Schwarz played with very fine technique and powerful quality of musicianship."

Boston to Hear Pauline Danforth

When Pauline Danforth gave her recital in New York last season, most of the reviewers mentioned, and a few actually complained, that Miss Danforth substituted a group of Ravel compositions instead of the usual Chopin. In other words, piano recitals have become so formalized that a concert without Chopin is like breakfast without coffee—to some at least. However, it is not that way in Boston, Miss Danforth states, for according to her, Boston is much more receptive to modern music than to modern literature. Boston will have an opportunity to enjoy Miss Danforth's artistry when she appears at Symphony Hall on Sunday afternoon, March 15.

Stradivarius Quartet at Mannes School

The David Mannes Music School will have another concert by the Stradivarius

Quartet on Sunday afternoon, January 11, when Frank Sheridan, American pianist, will assist. The work to be given is the Cesar Franck quintet. Mr. Sheridan and the first violinist of the quartet, Wolfe Wolfensohn, are members of the Mannes School faculty. This is the fourth concert in the chamber music series being given at the school by the Stradivarius Quartet with Leopold Mannes as explanatory lecturer.



FLORENCE AUSTRAL

soprano, who arrived on the SS. Leviathan accompanied by her husband, John Amadio, the flutist. Since leaving this country a year ago Miss Austral has been heard in her native Australia, New Zealand, South Africa, England and Germany. A few weeks ago she made her debut in Berlin at the Staatsoper Unter den Linden, with the result that she was offered and accepted a contract for appearances again next season at Germany's most important opera house. From now through the end of April she will remain in the United States, making forty-two appearances. On January 15 and 16 she is to be one of the soloists in the Verdi Requiem with the New York Philharmonic-Symphony Orchestra, Arturo Toscanini conducting. On January 23 and 24 she will be soloist with the Cincinnati Symphony under Fritz Reiner, singing, in an all-Wagner program, excerpts from Siegfried, Gotterdammerung, and Tristan and Isolde. She will also be soloist this season with the Seattle, Los Angeles, and Chicago symphony orchestras. Mr. Amadio is assisting artist on about half of her recital programs. (Bain News Service photo).

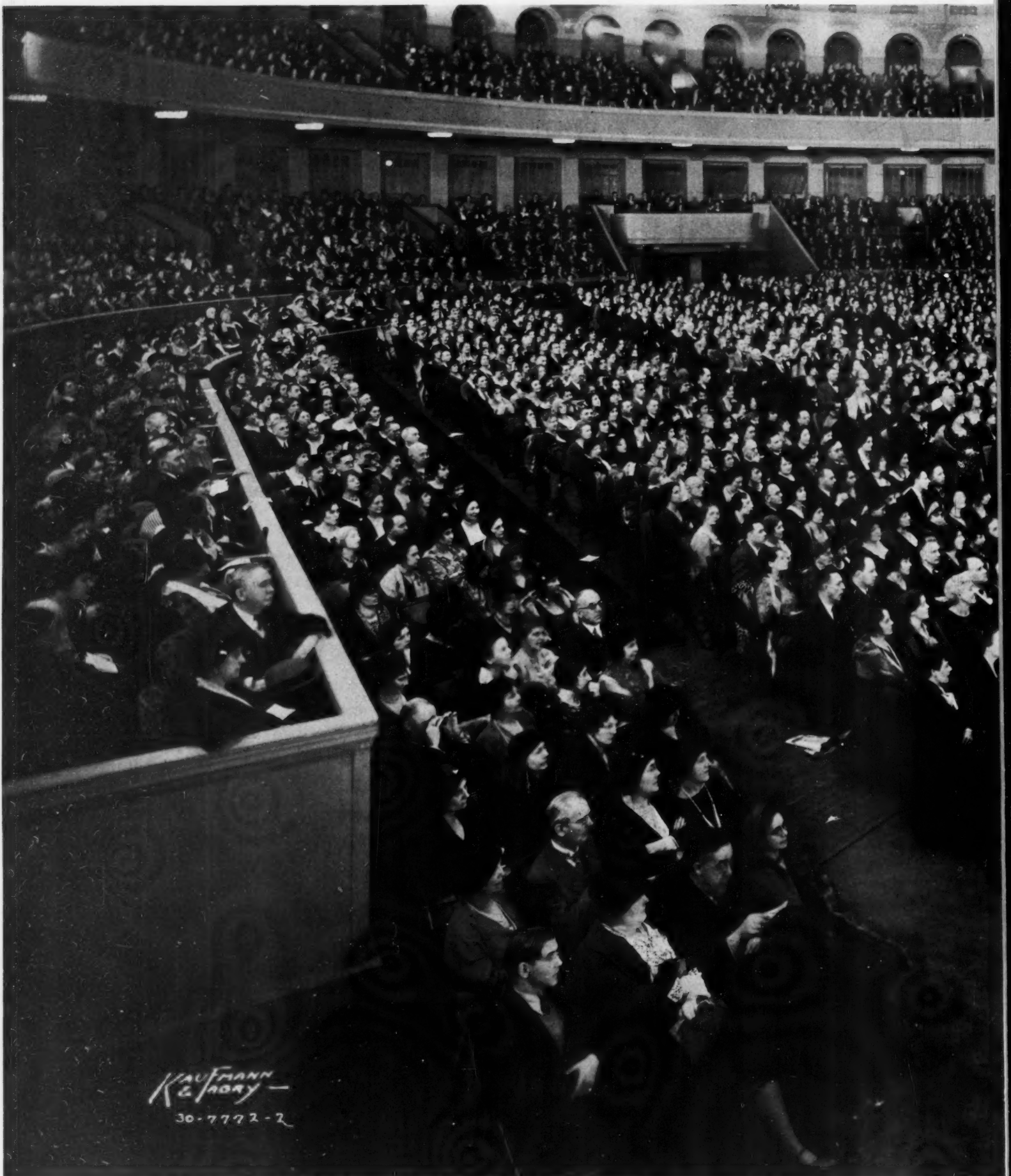
MARY McCORMIC

"THE EXOTIC"

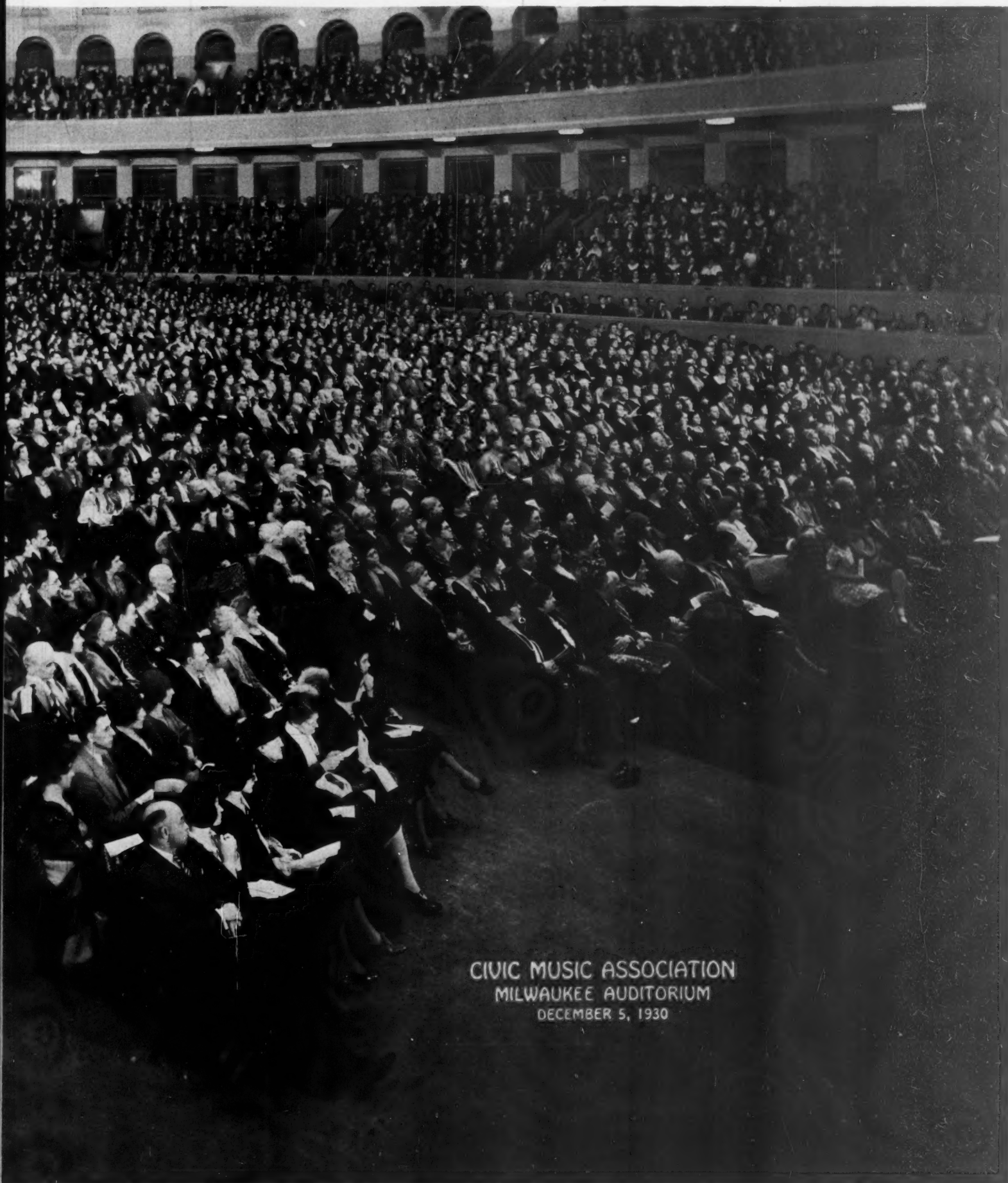


Of the Chicago Civic Opera Company
and Opera Comique, Paris

SEASON 1931-1932
CONCERT AND RECITAL



Victor L. Brown, President of the Civic Music Association in Milwaukee, presents the above photograph to the Milwaukee Civic Music Association, taken by the Photo Service, Inc., Dema E. Harshbarger,



CIVIC MUSIC ASSOCIATION
MILWAUKEE AUDITORIUM
DECEMBER 5, 1930

of the largest permanent concert audience in the world—organized in 1926 through the Civic Concert
dent. (Pavley-Oukrainsky appearing).



BARRE-HILL,
youngest leading member of the Chicago Civic Opera forces, pictured during his sojourn at Monte Carlo last fall. Still in his early twenties, Mr. Hill ably created the baritone role in the world premiere of the jazz-opera, *Camille*.

Charlotte Lund Opera Performances

Several special holiday treats were afforded the children by the Charlotte Lund Opera Company. *Coq d'Or* (reviewed last week) followed Christmas Day. On December 29 an extra performance of *Humperdinck's* *Haensel and Gretel* was given. The children were cleverly pantomimed by Katherine Gallala and Norma Shelman, while the same roles were sung off-stage by Mari Lane and Georgia Graves. In both cases the music was sung freshly and euphoniouly. Miss Graves, who has a clear soprano voice of

pleasing quality and whose diction is excellent, also sang the Sandman. The Mother and Father—Gertrude and Peter—were convincingly sung and acted by H. Wellington-Smith and Gretchen Haller. Madge Cowden made the Dawn Fairy vocally charming. Aleta Doré danced the parts of the Dawn Fairy and the Witch, delighting the children with the humorous presentation of the latter. The ballet of animals, birds, angels, and so on, was greatly enjoyed. The bears, dogs and cats were particularly amusing to the children.

TALES OF HOFFMANN

On December 30 Tales of Hoffmann delighted a capacity audience of youngsters and grown-ups. Mme. Lund, as is her custom, told the children the story of each act just before the curtain went up. The children seemed quite familiar with the name of Jacques Offenbach when asked who the composer was. Mme. Lund remarked that these children would not need to buy librettos for the Metropolitan Opera when they attend later, but would go prepared to enjoy the performance because they understood it.

The first act was perhaps the most appealing to the children. Oliver Stewart was an arresting Hoffmann and sang artistically, displaying a voice of excellent timbre. Madge Cowden sang effectively the role of Olympia, which was admirably danced by Miss Doré. A particularly fine ballet was that of the mechanical dolls, with a number of beautiful and very talented children. A. Wellington-Smith filled the role of Dapertutto effectively. Especially charming, both to see and to hear, was Lillian Gustafson, who essayed the roles of Giulietta and Antonia. Miss Gustafson uses her attractive voice easily and with artistic effectiveness. Clarice Garlock was Nicklaus, Mabel Murphy, the Voice, and Earl Oliver, Dr. Miracle. The second act contained some very pretty ballet numbers, and an adagio danced by Aleta Doré and George Quaintance was enthusiastically received.

The children are spontaneous in showing their delight at these performances and are an attentive and well-behaved audience, upon which fact Mme. Lund complimented them.

Farnam Memorial Service, January 13

A memorial service for the late Lynnwood Farnam, organist of the Church of the Holy Communion, is announced for Tuesday evening, January 13, at 8:15 o'clock, at St. Thomas' Episcopal Church, New York,



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GEORGE WOODHOUSE,

well known author of two books, *practical and theoretical*, published by Augener in London, and dealing in an inquisitorial manner with the Matthey system of piano teaching and the Matthey theories. Mr. Woodhouse takes a view opposed to Matthey, Breithaupt and Steinhausen. He is now in Houston, Tex., and is to be in Chicago between January 12 and 17, returning to New York, January 18. He sails for home on the Bremen on January 22.



which is the date of the lamented organist's birthday.

Ethel Luening Concertizing in the West

Ethel Codd-Luening is at present giving a series of concerts in the western states and in Canada. Her tour, beginning in Phoenix,



ETHEL LUENING

Ariz., on December 30, covers New Mexico, California, Washington and British Columbia. Miss Luening plans to return to New York by the middle of February.

This artist began her 1930-31 season as soloist for the Troy Vocal Society, E. Tidmarsh, conductor. Last season Miss Luening filled twenty-five concert engagements, eight of them in New York City, and in addition made many radio appearances.

Miss Luening has concertized successfully in Germany and was formerly a member of

what is now the American Opera Company. Her advance bookings for this year show a decided increase over those of last year, the best proof of a successful artist.

Orloff Arrives in New York

Nicolai Orloff, pianist, recently completed a tour of Great Britain which comprised seventeen appearances. Mr. Orloff played with the Hallé Orchestra, Manchester; the Queens Hall Orchestra, London; the Scottish Orchestra, Glasgow, the Reid Orchestra, Edinburgh; the Birmingham Orchestra, and recitals in London, Bradford and other cities. Following this Mr. Orloff toured Poland for the second time this season. He played with the Warsaw Philharmonic before a sold-out house, and, after playing in Berlin three days later, returned to give an extra Warsaw recital. Mr. Orloff has also appeared in Amsterdam, The Hague and Rotterdam. The pianist arrives in New York today (January 10) on the Leviathan.

Philadelphia Philharmonic Orchestra Concerts

The Philadelphia Philharmonic Orchestra, Fabien Sevitzky, conductor, will give its first concert on Sunday evening, January 25, in the Mastbaum Theater, Philadelphia. The program will comprise *Symphonie Pathétique* (Tchaikovsky), *Roman Carnival* (Berlioz), *Nuages and Fêtes* (Debussy), and *Ravel's Bolero*. Other concerts by this orchestra will be given February 22, March 8, March 22 and April 19. Percy Grainger will be the soloist on February 22. Soloists for the other concerts will be announced later.

Odierno and Arnold in Concert

On Christmas night the Y. W. C. A. (Central Branch) presented Cecile Arnold, soprano, and Raphael Odierno, baritone, in their annual holiday concert. Miss Arnold was heard in Christmas Carols, and sang expressively. Mr. Odierno's numbers were so well received that he had to give several encores. A group of duets closed the program.



THE CURTIS INSTITUTE of MUSIC

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"Symphonic broadcasts will have to go sky-high to match the Curtis Institute program."
—*Boston Post.*

"As excellent a musical program as any the year has provided."
—*New York Evening World.*

"These concerts have been a feature of outstanding merit."
—*Detroit Free Press.*

"A distinct and valuable contribution to the air."
—*New York Sun.*

"The outstanding musical surprise of the week."
—*New York World.*

The selecting of the Curtis Symphony Orchestra, Emil Mlynarski, conductor, to substitute on the air for the New York Philharmonic-Symphony in the regular radio concerts of Sunday, November 30 and December 7, was the culmination of two years of successful broadcasting of the Curtis Institute. Since the inauguration of the radio programs over the network of the Columbia Broadcasting System in January, 1928, these concerts have been received with high critical favor in the leading cities in which they have been heard. In addition to performances of the Curtis Symphony Orchestra, the programs include various ensemble groups of the Curtis Institute and artist-students as soloists.

"The evening's finest music was heard in the Curtis Institute hour."
—*Buffalo News.*

"A musical treat, nothing less, is assured to those who listen to the Curtis Institute of Music broadcast."
—*Syracuse Post-Standard.*

"Came the tremendous symphonic burst of the Curtis Symphony Orchestra. Here was incomparable entertainment, widely palatable."
—*Boston Globe.*

"Fine music by radio is far from a novelty, but there was in the Curtis Institute relay a refinement of technique, a zest on the part of the artists, and an appealing quality that put over this feature in fine fashion."
—*Cleveland Plain Dealer.*

"An important feature was added to the list of radio concerts when the Curtis Institute presented its first program. The musical wealth within this school is now to be shared with music lovers all over the continent by means of these programs."
—*Boston Christian Science Monitor.*

"The Curtis Institute presented its 100-piece orchestra—a remarkable group of musicians, and as fine playing as we have listened to."
—*Brooklyn Times.*

"In the Curtis Institute broadcast some of the greatest symphonic music ever heard in the South was played by this 100-piece orchestra. Hundreds of letters of compliments have been received at Station KRLD."
—*Dallas Times-Herald.*

"The Curtis Institute can perhaps be called the musical Harvard of the United States if not of the world. The program presented several masterpieces for orchestra; and the Curtis Orchestra is a perfectly balanced organization."
—*Washington, D. C. Times.*

"The Curtis Institute broadcasts can not be considered a student's concert in any meaning of the term. Some of the young artists we have heard during these concerts are distinctly superior to some radio artists that the fan must put up with regularly."
—*Hartford Courant.*

THE CURTIS INSTITUTE OF MUSIC
Philadelphia

BEFORE THE NEW YORK PUBLIC

(Continued from page 24)

In Criticism. They ranged in a semi-circle, and Leonard Lieblich acted as Preceptor, asking questions designed to show the deep musical knowledge of the critics.

As one instance there was the inquiry addressed to Julian Seaman: "Do you think that modernism has advanced or retrograded artistic music? Do present day composers write for self expression, and do they express anything at all? Is the contemporary tonal output really art? What, in short, is the future of music?" To all of which, Mr. Seaman's answer was, "Yes."

A Japanese artist, Ssu-Tu, had made sketches of the performers during their various acts, and the pictures were auctioned off by Leonard Lieblich, who sold his own promptly for ten cents, his brother's for five cents, Guard's for two dollars, Spaeth's for five dollars, and Mme. Jeritza's for fifty dollars, bid by Oscar Strauss, the light opera composer. He received a salvo of applause

and Sigmund Spaeth played Strauss' waltz from The Chocolate Soldier, the audience, and Mme. Jeritza, joining spontaneously in the singing of the chorus. That ended the entertainment, except for a flashlight picture taken of the performers grouped on the stage.

Catharine A. Bamman was the able manager of the show and announced that a goodly sum was taken in for the beneficiaries in whose aid the affair had been undertaken. Miss Bamman and those who took part, plan to make the Critics' Concert an annual function every winter just before the New Year holiday.

Thus endeth my first attempt as a regular music critic.

JANUARY 1

New York Philharmonic

Indulging one of his greatest gifts, interpretation of the classics, Signor Toscanini on this occasion delighted his hearers with the Third Symphony by G. B. Sammartini, one of the old Italian classic masters and predecessor of Haydn in the art of symphonic composition. This work has been transcribed by Fausto Torrefranca and elaborated by Giacomo Benvenuti.

Followed the Haydn D major Symphony (with the horn signal) and, in the second part of the program, Tommasini's Serenade from Chiari Di Luna, Sibelius' En Saga, and Martucci's Tarantella. The Sammartini work was done without the faintest exaggeration or play for effects, since Mr. Toscanini again had the opportunity to display his devotion for exact tempos and attention to details. The composition is fanciful, delicately wrought and interesting. As always Mr. Toscanini, when conducting such works, showed his keen sense of line and his hereditary patrician taste. It, as well as the Haydn work, was played with a diminished orchestra. It seemed logical that Haydn should follow Sammartini on the program, since it might seem that the Italian composer paved the way for the great Austrian.

The Sibelius En Saga was by far the outstanding number of the second part of the program. This is music which comes from the soul-deeps of the Finnish composer and, while it is said that he did not have any definite program in mind when composing it, one always feels that in the deep hued and broad musical strokes Sibelius told the story of his country. Perhaps one would have liked a stronger surge to the climax in this performance so as to make for a greater contrast in the finale. But certain it is that Mr. Toscanini gave the Sibelius masterpiece a most poignant interpretation.

The conductor has introduced many Tommasini works to the American audience; the above mentioned Serenade has poetic charm and loveliness of harmony. The Martucci Tarantella waltz, though obvious, is intriguing by virtue of its contagious mood, and was a welcome contrast to the remainder of the program. The audience was most cordial as usual.

JANUARY 2

Yehudi Menuhin

Yehudi Menuhin's violin recital at Carnegie Hall in the evening was the first the young artist has given here in nearly a year. A crowded house which overflowed the stage greeted his reappearance with much delight. The boy is to be reckoned with as a mature artist, despite his immature years, and he presented a program worthy of his powers. Opening with the Mozart Sonata, B flat major (KV 454), which displayed both his mastery and under-

standing, Yehudi gave this work a ripe and dignified interpretation. He concluded the first half of his program with the seldom heard Viotti Concerto No. 22 in A minor, with cadenzas composed by Sam Franko for Yehudi. In the adagio movement of this concerto the young violinist displayed superb finesse and delicacy of feeling. The difficult cadenzas were treated brilliantly and with infinite ease. The balance of the program included the Rondo Brilliant, Op. 70, Schubert, and shorter numbers by Monsigny, Moszkowski, Locatelli, Rimsky-Korsakoff and Paganini. To incessant applause the Moszkowski number, Guitarre (a Sarasate arrangement) was repeated. Hubert Giesen's piano accompaniments were faultless. The Stradivarius "The Prince Khevenhuller," used by young Menuhin, has reached an owner in whose art the instrument is given its fullest beauty.

Mary Wigman

Mary Wigman repeated her debut program at the Chanin Theater on 46th Street, Friday afternoon, before a sold out house. Again it was the occasion for a series of enthusiastic demonstrations, with the audience remaining at the end and demanding encores, which were not given, although the famous German dancer was graciousness itself in declining.

The Personnel of the Efficient Civic Concert Service Organization

"Energetic, efficient, effectual service, is accomplished only by a well chosen organization." This is one of the slogans by reason of which the Civic Concert Service has become one of the greatest organizations in the cultural field today.

This of course, has been a gradual and consistent growth over a period of ten years, which has culminated in a working force, whereby each member has been chosen by Dema E. Harshbarger for his or her inherent qualities that make for success in this specialized field. This personnel includes:

WILLIAM S. WRIGHT, who, for nine years has handled organization work. Mr. Wright came to the Civic Concert Service with a wealth of experience gained in platform and managerial experience. He has been the means of forming Civic Music Associations throughout the United States, having only recently completed nine successful campaigns in the east. Mr. Wright is one of the vice-presidents of the Civic Concert Service in the branch of field work.

MRS. RUTH SWARTHOUT, another invaluable member of the force, has been with Miss Harshbarger's organization since the inception of the Civic Music Plan. She is past master of the perplexing problems that confront the committees in cities where interest in musical matters has laid dormant, and she has created enthusiasm in concerts as a result of her analytical work. Mrs. Swarthout is assistant manager of the artist's department.

J. L. McGRUFF, district field manager, came to the Civic Concert Service from the Ford Motor Company where he was production manager of the wheel plant. This may be the reason why he likes to make the "wheels go round" in a business which always has been a hobby of his, even when the executive work of his former position kept him occupied with mundane matters. He has three years' successful service to his credit.

O. O. BOTTORFF, assistant to the president of the Civic Concert Service, was associated with Miss Harshbarger for five years prior to the formation of the Civic Music Plan. Under her direction he has had charge of the promotional work of

the Chicago Civic Opera, and, in addition, has perfected some of the most successful of the Civic Music Associations which are now in operation.

JANE GOUDE joined the Civic Concert Service after an association with Mr. Bottorff for seven years in other branches of promotional work. She has been the means of bringing into the Civic Concert Service such cities as San Antonio, Dallas and Beaumont, Texas; Tulsa, Oklahoma; Lincoln, Nebraska; Sioux Falls, South Dakota, and many other communities of equal note.

ED SCHWENKER, who joined with the Civic Concert Service in the summer of 1930, was for twenty-two years the successful manager of Bush Conservatory of Chicago. His wide acquaintance, and dominant personality make him a force to be reckoned with, and there is only one criticism of his work: HE IS ENTIRELY TOO MUCH IN DEMAND.

ALEXANDER HAAS, vice-president, in charge of the New York office, who is also assistant to Managing Director George Engles of the National Broadcasting Company, is a man of wide, and varied experience. He has been the personal representative of such artists as Schumann-Heink, Pavlova, Chaliapin and others. He brings to the Civic Concert Service a knowledge of the concert field which is unsurpassed in the entire profession. He has personal supervision of all the Civic Music Associations in New England and the east.

R. E. BENDELL, for seventeen years an executive in organization work, is another member of the Civic Concert Service who was associated with Miss Harshbarger before she originated the Civic Music Plan. Being one of the best known men in the business it is unnecessary to say more, except that his ability is commensurate with his size which is six feet, five inches.

The latest recruit to the ranks of this organization is **ALMA VOEDISCH**, whose name is familiar to all who are interested in musical work.

REVA HOFF, and **RUTH CHIPMAN**, have assisted the Civic Concert Service over a period of years during a part of each season. They were selected because of their unusual ability along organization lines.

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—Portland News, Feb. 22, 1929.



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By right of conquest, artistry and ability, Hans Hess has taken his place as one of the greatest exponents of the art of violoncello playing. His profound insight into the deeper meaning of the music presented in his recitals has won for him recognition in the forefront among the leading masters of the bow. His large repertoire, both of classical and modern music, offers comprehensive, intelligent and delightful programs.

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COE GLADE

made her concert debut at Orchestra Hall, Chicago, in January, 1929, a few weeks after her sensational operatic debut at the Chicago Civic Opera. The newspapers had remarked at length about her beauty, her voice, and the rare culture evident in her operatic creations; so the auditorium was full. Following the concert, critics were extravagant. Herman Devries of the *Chicago American* called her performance "a revelation of art."

As a result of the Chicago concert and of her operatic fame, Miss Glade was engaged for a few recitals in the middle west during that same year. In every city she charmed and captivated. Last season, her second, Miss Glade's concert engagements were more than double the first; and during the present season she will sing more than forty concerts. They call her:

Beautiful—Dazzling—Gloriously-Voiced

"Coe Glade is a genius!"—*Mary Garden.*

"To me Coe Glade was nothing short of a revelation."—*Herman Devries in the Chicago American.*

"Her voice is nothing short of superb. . . . A voice and a personality if ever one appeared in opera."—*Edward Moore in the Chicago Tribune.*

"The singer's voice has an expansive range and is one that thrills, being of gorgeous richness, flaming or sombre, haughty or tender, naive or sophisticated, as she chooses to color it."—*The Messenger, Owensboro, Ky.*

"Miss Glade made a stunning impression."—*The Detroit Free Press.*

"Miss Glade is an artist of the truest calibre, possessing a rich, beautiful contralto voice, with infinite variety of color and unusual resources."—*The Register, Danville, Va.*

"Her voice is a rich, warm, mezzo-soprano, sometimes dusky, sometimes glowing. She has a fine flair for the stage, is beautiful to look at and possesses an alluring grace, vividness and charm."—*The Courier-Journal, Louisville, Ky.*

"She caused delight every moment she was on the stage."—*Mayo Dacey in the San Antonio Light.*

"I have heard 'Tannhauser' in Berlin, in Paris, and at the Metropolitan. . . . Coe Glade's Venus is the best I have ever heard."—*Review of Chicago Civic Opera performance in Louisville, Ky.*

"Vocally, Miss Glade left nothing to be wished for, her magnificent contralto voice completely filling the auditorium with a great burst of dramatic grandeur, only to fade away, in succeeding songs to a tender, sweet pianissimo."—*The Daily Republican, Ottawa, Illinois.*

Forty Concerts This Season—

"Miss Glade not only has a rich and beautiful contralto voice, but she has a striking beauty, a personality which is expressed by a multitude of graceful gestures and a distinctive stage presence."—*The News, Parkersburg, West Va.*

"Coe Glade, a superb Venus to look at and in glorious voice faded too soon from the sight and with her much of the moving spirit of the production, from a theatrical standpoint. Glade's voice seems richer than was evident last year and she had greater opportunity for its exploitation in perhaps the most difficult role of the opera."—*Review of Opera Performance at Dallas, Texas.*

"Her voice is a magnificent choir. . . . it has rich texture seemingly made of strings from golden Stradivari. . . . when she sings the feeling is of a sun-burst in her throat. . . . gorgeous contralto of amazing range and variety of dramatic expression. . . . nothing less than symphonic in its resources. . . . most perfect throat in opera today. . . ."—*New York Sun.*

"The voice of Coe Glade was gorgeous and formidable, able, if necessary, to outpeal a whole battery of Bayreuth tubas, making some of the other singers' offerings appear positively phthisical. . . . histrionically she was superb. . . . she was easily mistress as dark-eyed, vicious Carmen. . . ."—*New York Telegram.*

"The surprise was Coe Glade, who is one more answer to the oft repeated question, 'where are the great singers of tomorrow coming from?' She sings with an expressive beauty that immediately wins the public to her side. If we could have Miss Glade for our San Francisco Opera season, she would be a God-send."—*Redfern Mason, San Francisco Examiner.*

Mgt. Civic Concert Service, Inc.
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Chicago, Ill.

"It was a continuous pleasure and privilege to watch and hear Coe Glade interpret the gypsy girl role. She has distinctive ideas of characterization. Her Carmen approximates more nearly the reviewer's ideal of the part than any other he has seen and, if literature on the subject tells truly, is more consistent with the composer's own conception. Miss Glade is a sensuous Carmen, of course, but not insensate. Her face is a study in emotional depiction, expressive to an extraordinary degree and fascinating to watch. Her sinuous movements and postures in like manner contribute to the individuality of her interpretation. And above all, she adds to the part a vocal warmth and virtuosity that leaves nothing more to be desired. The audience was thoroughly aroused and vociferously appreciative of the fact that they were seeing and hearing a very fine actress and singer, and shouts of 'Bravo' came frequently from various sections of the house."—*Review of Carmen performance in Cincinnati, Ohio, Cincinnati Inquirer.*

WITH KREUTZBERG AND GEORGI BEFORE AND BEHIND THE SCENES

An Impression of Their Art as Seen From the Auditorium and Expressed in Their Words

It had been said of Kreutzberg and Georgi that they had introduced "something new under the sun." This was a big order for anyone, the writer thought, and the very challenge of the statement made the writer wish very much indeed to see these artists who had "revolutionized" America's impressions of the art of dancing. Harald Kreutzberg and Yvonne Georgi might really be called the pioneers of the new German school of dance in America. We had heard of this great movement across the seas but it is to them that we are indebted for the experience of enjoying and studying it.

The evening of their recital at the New Yorker Theatre the writer was accompanied by a person who might easily be termed a crank on the subject of art in any form. It had to be great art for him, for more than once he had been guilty of walking out during a performance, refusing to submit to anything that smacked of mediocrity. Even on this occasion we had been threatened with this walk-out if the dancers did not meet with his approval.

On entering the theatre, Kreutzberg and Georgi had already begun their performance, and, as we stood at the rear of the auditorium, awaiting the conclusion of the Polonaise, the writer stole a furtive and expectant glance at our neighbor. He had become absolutely engrossed, and no sooner had the artists finished their selection than he exclaimed: "What great art!"

This little incident does not imply that the writer was awaiting the gentleman's exclamation to be convinced of Kreutzberg and Georgi's greatness, but it more than ever confirmed our own opinion that their art is so all compelling that it leaves its imprint on everyone who may see them, be he learned and cultured or purely amateur—or even a "crank."

Dancing as it has been known until the recent development of the German school was surrounded by all sorts of conventions, traditions and technicalities understandable only to a minority of trained people; but in what these dancers do there is the appeal of the simpler and more universal plus the asset that they can be understood and appreciated by anyone who takes the trouble to stop long enough to see them perform, since their art is based on both ideas and feelings as expressed through the natural and free movements of the body. It has been said of them that "they represent the modern school of dancing," an expression which might wrongly be interpreted as meaning ungraceful gestures, straight lines and sharp angles. Instead, dancing with them "has become a visual interpretation of the essential emotion of musical rhythms." We were fascinated. Never had we witnessed such grace, such perfect harmony, such complete rhythmic relaxation. Every movement is significant, natural and, above all, "up to date."

The program we attended listed, after the Polonaise, Master of Ceremonies, Arabian Dreams, Jester's Dance (replaced by Angel of the Last Judgment), Pavane, Kassandra, Variations, Romantic Dance, Spanish Impressions, Bad Dreams, Waltz and Russian Dance.

After observing these extraordinary persons for a while we became quite aware of the fact that they are not dancers in the generally accepted sense of the term (yes, it is true that they have music as a background, and they swing to certain rhythms at times which are incorporated in dancing) but rather are they pantomime actors expressing in vivid strokes every possible and conceivable feeling.

This impression was becoming clearer and clearer as the program progressed, when it suddenly became crystallized as Mr. Kreutzberg stepped on the stage to interpret his Angel of the Last Judgment. Dressed in a long, flowing black robe he presented a figure of sinister forebodings as he stood motionless with upstretched arms. Suddenly he began to move quietly, gradually increasing his momentum in the significant movement of gathering about him the awaiting souls of the departed. Having satisfied himself that there were no absent ones he picked out here and there, with a menacing pointed finger, those whom he wished placed in various distinct groups, there, undoubtedly, to await the final summons from on high. Hav-

ing completed his task, this Angel, who seemed to have no kindness toward mankind, aggravated the torture of the hour with a weird demonstration of glee in his accomplishment, until finally the force of his own temperament overcame him.

The Pavane, which followed, disturbed us a little. We were not quite sure of its underlying meaning. "We must ask the artists about it," we thought, and so just sat quietly and enjoyed the grace of the movements. But oh! when the lovely Mozart Variations came to close the first group, what a picture of classic days was impressed upon our memory! What piquant grace, what subtle coquetry, what purity of form!

The Romantic Dance is just what its names implies, with perhaps a touch of the Oriental as will be seen by the costumes in the accompanying photograph. But its mood is the romance of dreaminess, not that of passion.

The sketch which delighted the audience most was the one entitled Bad Dreams. Perhaps this was due to the fact that the majority of those present readily recognized themselves in the realistic gyrations of the interpreters. They were bad dreams indeed that could cause anyone to see such spooks, that could give one that horrible sensation of falling into space.

And the final number was the Russian Dance introduced with a magnificent high Russian kick. We believe the selection could always easily win an encore even if there was nothing else to commend it than this introductory bit of local color. But it has more, and a great deal more. It has the fierceness and wildness of the Russian temperament and again a certain sombreness; but primarily it is the Russian in a gay mood, enjoying life to its fullest.

The recital was concluded. Kreutzberg and Georgi had given of their best and the audience was enthusiastic. Quickly we stepped behind the scenes. We wanted to see the artists in their costumes at close range and succeeded in catching a glimpse of their swift, lithe bodies as they turned a corner to disappear into the dressing rooms.

A crowd gathered before we realized it. Soon a gracious voice was heard to say: "Well, hello, Edward." It was a lovely, well modulated voice, with a slight accent in otherwise good English. Its cordiality of tone was sincere, there was no mistaking that. It was Harald Kreutzberg himself. He was cordially greeting a young man who had recently returned from studying dance in Germany. There was no pose, no superciliousness in Kreutzberg's attitude; he is as great off the stage as he is on it. Perhaps that is why his art is so genuine. Friends crowded about; he greeted them all with the same sincere cordiality.

Miss Georgi we did not see until we were taken to her dressing room, there to be greeted by a black-haired, vital creature, just as charming and unassuming as her partner. Their maid was busying herself arranging the costumes for the next appearance which was to be out of town.

"Come in and have a seat," Miss Georgi greeted us; "not a very comfortable one, but a hospitable one."

"This is a horrible time to make a visit," we apologized, "but you are really quite irresistible, both of you."

"We are always glad to welcome new friends," Miss Georgi said.

"We should like to know from you, Miss Georgi, just what is the fundamental principle of your work."

Just at that moment Mr. Kreutzberg came in and after a cordial greeting lithely seated himself on the floor. "I think the most concise statement on that subject," he commented, "is that we are interpreters, not just dancers."

"That is easily discernible in your work," we interposed, "but rather are we looking for the motivating spirit of this interpretation."

"It lies in the realization," Miss Georgi explained, "that the body is the most perfect medium for expression if allowed freedom of play. Every part of the body must express something; sometimes it is an idea, sometimes it is feelings."

"How is this acquired?" we asked.

"First it is acquired by giving free vent



HARALD KREUTZBERG AND YVONNE GEORGI,
in their interpretation of Romantic Dance.

to any feelings or ideas, and, later, guiding these expressions through the assimilation of proper line and form," Mr. Kreutzberg added.

"You mean to say that in the beginning a student is allowed to do as he pleases and only afterwards is given technical training?"

"Exactly!" he replied. "The great thing is to free the interpreter from any bodily limitations in the process of expression. In this way individuality is developed. You will find that no two of the dancers of our school are alike, because the essential quality of freedom in dancing is individuality."

"How long have you and Miss Georgi been associated," we asked Mr. Kreutzberg. "Ever since I can remember," he smilingly replied. "It seems that it was always so. Our ideas are completely harmonious and were from the first moment we were in school together."

"You are products of the Mary Wigman School?" we asked Miss Georgi.

"Yes, but a long time ago," she told us. "Since then we have evolved our own ways of doing things and we have such fun working out our ideas."

"Why is it that we could not quite make out just what you wanted to convey in The Pavane this evening?" we made bold to question, remembering our previous resolve.

"Perhaps because it is too deeply immersed in impressionism," Mr. Kreutzberg mused. "Its romanticism is subjective, if the term may be so used, depicting as it does a graceful, romantic couple dancing before the queen, in a cold, stately, ceremonial manner, hardly expressive of the strong surge of feelings within them. These feelings can only be discerned by the swiftness of their movements and the quickly passing glances between them."

"Have you enjoyed performing for the American public?" we inquired.

"Very much indeed," they both heartily agreed, "and not only have we enjoyed the people, but also the beauties of your country," Miss Georgi added. "I particularly loved Arizona because of its extraordinary wealth of color. I found color everywhere—in the mountains, valleys and plains. When I think of Arizona its atmosphere brings back to me something of the color of Spain."

It was obvious that Miss Georgi loved color for everything about her expressed this; her dressing gown of yellow and red, the few personal touches in the dressing room, the flash of her eyes and the sunshine of her smile. She told us that they had done a little resting last summer in preparation for their new season, and this "resting" meant the working out of the new dance creation of Jean Cocteau, *Le Train Bleu*, with music by Darius Milhaud. This was given at the Staats Opera before the artists came for their tour of America in November. On their return to Europe they plan to do the Planets. This will employ the services of eighty persons, but from what the writer could read between the lines it looks as if Kreutzberg and Georgi were going to be the power behind the throne of that great modernistic work. M. T.

Mertens at the Astor

Andre Mertens, opera, concert and film agent, of Berlin, arrived in America last week on the SS. Cedric. It was announced in advance that Mr. Mertens would arrive on December 25, but as a matter of fact he was delayed and did not get here until December 30. He put up at the Astor, and will be there for some weeks. Mr. Mertens will spend part of his time in New York, part in Chicago, and will later visit the Pacific Coast. He is interested in arranging tours in Europe for American artists.

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Artists Everywhere

Paul Althouse has been engaged for three performances as soloist with the Philadelphia Orchestra, on April 4, 5 and 6 next. The first and the last performance will take place at the Academy of Music, Philadelphia; the second performance in New York. The work the tenor will sing is Lindbergh's Flight.

Argentina soon leaves New York for her third consecutive season's transcontinental tour. Three performances by the dancer will be given in San Francisco and Los Angeles each, in addition to her other appearances on the coast and in the Northwest. She will return to New York by way of the South, sailing immediately for Europe to continue her season there.

"Frederic Baer, assisting soloist, won some of the chief honors of the night. Possessing a deep baritone voice, which filled the auditorium with its rich ringing quality, Baer evidenced that he is well at home in the interpretation of varied schools of song. His voice was in good condition, and his admirable diction and fine powers of expression gave much pleasure and delight. He was most generous with encores." This comment appeared in the December 11 issue of the Bergen Evening Record, after Mr. Baer appeared a second time as soloist with the Hackensack, N. J., Women's Chorus.

Samuel A. Baldwin, professor of organ at City College, New York, is giving his usual Sunday and Wednesday afternoon four o'clock recitals, featuring modern composers on every program; these include Williams, Bonnet, Bossi, Meale, Verne, Karg-Elert, Holst, Quef and several of the larger works of Liszt, Wagner and Franck.

Grace S. Castagnetta, pianist, gave a recital December 4 in Bechsteinsaal, Berlin, offering works by Franck, Schumann, Poulenc, Debussy and Chopin. She had excellent success during this recent visit to Germany, and is again in America, with a southern tour in prospect.

Clarence Dickinson, Mus. Doc., gave the December 12 organ recital at The Riverside Church, New York, playing well known

compositions by Bach, Brahms, Franck, Dethier, his own Romance, and Intermezzo from his Storm King Mountain Symphony, etc. The instrument on each hearing shows unusual qualities, that of tonal beauty and very dainty stops being conspicuous in Dr. Dickinson's playing. Harold Vincent Milligan, F.A.G.O., is the well known organist at this Cathedral-like church.

Dr. Dickinson and his Union Theological Seminary choir gave the Messiah in James Chapel, December 11, the following being heard in solos: Louise Stallings, Amy Ellerman, Harold Haugh and Fred Patton. December 18, in the same chapel, the two Seminary Choirs and Children's Choir were heard in a Candle Light Carol Service under his direction. Music discovered in Europe by Dr. Dickinson last summer, with other standard modern music, was heard December 21 at the two Christmas services at the Brick Presbyterian Church. Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh sang solos, and Messrs. Landau, Altschuler and Jones assisted with violin, cello and harp.

Ethel Fox is announced to give a recital in Kingston, N. Y., on January 14, on the Community Concert Course of that city. Current appearances for the soprano were in Buffalo, N. Y., on December 15, and Godfrey, Ill., on December 17. Recently Allentown, Pa., heard the artist in a joint operatic costume recital with Allan Jones.

Allan Jones' current engagements include a recital for the Monday Afternoon Club of Passaic, N. J., on January 19, and as soloist with the New York St. Cecilia Club on January 20.

Sylvia Lent, violinist, will appear on the Community Concert Course in Port Chester, N. Y., on February 5. Following this Miss Lent will begin a tour of the south, which will open in Wilmington, N. C., February 17. On February 9 Miss Lent will appear on the Community Concert Course in Ardmore, Pa. She will give a recital in Batavia, N. Y., also in February.

Grace Leslie, on December 23, took part in another holiday Messiah performance, which was given by the Community Chorus of The Oranges and took place in the Orange Armory, Orange, N. J., under the direction of Harry Barnhart.

James Loder, pianist, of Port Chester, N. Y., recently returned to America after several years of study in Berlin. He plans to locate in New York.

Louise Tandy Murch, vocal teacher and mother of Edward Murch, former soloist of Grace Church, New York, gave a studio recital recently in Toronto, where she has many young singers in charge. Three of her pupils have distinguished themselves as recent prize winners. Those taking part were Irene Cheer, Margaret Only, Rhoda Chandler, Patricia Mundy, Audrey White, Gladys Ball and Dorothy Cross and three boy sopranos, Billy Bale, Harold Douglas and Charlie Only.

Os-Ke-Non-Ton, Mohawk Indian Chief, who has been studying and concertizing in Europe for two years, returned to America in time for a special engagement to sing over WEA-F on Christmas Eve. He was heard by his many admirers at 7:30 p. m., singing some of the same Indian melodies he sang at his first radio appearance fourteen years ago, also singing the Credo from Otello.

Richard T. Percy, organist-director of the Marble Collegiate Church, New York (his first and only position) for thirty-five years past, received public compliments from the pastor, anent the Christmas Sunday music. His solo quartet consists of Sue Harvard, Helen B. Nixon, Samuel Youngquist and Norman Jolliffe, assisted by a semi-chorus of twelve singers, who gave a program of notable works, including a new anthem by the chairman of the music committee of the church, Dr. James H. Brice.

"Nevada Van der Veer made an ideal Delilah. Her lovely voice was used to such good advantage in My Heart at Thy Sweet Voice, that the members of the chorus joined with the audience in giving her a well deserved ovation." This is taken from the December 12 issue of the Syracuse, N. Y., Post-Standard. The Syracuse Herald said: "Van der Veer in the role of Delilah was admirable."

George J. Wetzel conducted the Community Symphonic Orchestra Society of Long Island broadcast, Station WGBS, December 10. The sixty members, both sexes, of the society gave the complete program, including solos. One number, Truth, a spiritual tone-poem for strings, organ, timpani and trumpet was by Conductor Wetzel; it is also arranged for mixed quartet or chorus.

Minnie Weil, pupil of Gustave L. Becker, was heard in a benefit recital at Grand Central Palace, New York, December 3. She played works by Beethoven, Schubert, a group of waltzes by Gounod, Chopin and herself, concluding with a very effective performance of the second Hungarian Rhapsody. Blanche Maclair lent variety to the program by singing songs by Massenet, Schumann, and Speaks.

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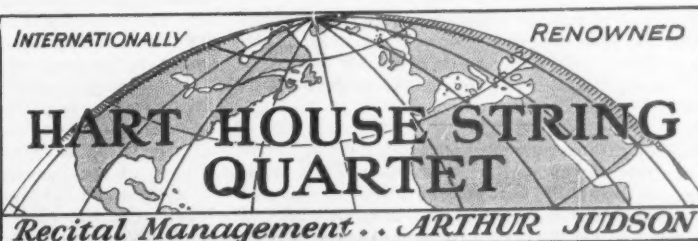
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NEW YORK JANUARY 10, 1931 No. 2648

Silence is golden, and so is song.

There is no more severe music critic than an amateur.

Richard Strauss once said that the most difficult music to play is Mozart's.

Lives of great musicians often remind us how much greater their music is than they are.

A perfect example of self-abnegation is a composer who writes a sonata for viola and piano.

It appears to be easier to write great American novels than great American operas or symphonies.

Another reason why Schubert did not complete his Unfinished Symphony is that it sounds excellent as it is.

They order things justly in England. There are twenty women in the orchestra of the British Broadcasting Company.

A facetious singer once said of a cross-eyed conductor whose leading of Carmen did not suit her: "He led the squintet from Carmen."

The annoying thing about a critic who knows all the dates and names in music is that he likes to put every one of them in every review he writes.

The Berlin Opera recently gave Gounod's Faust, made Siebel a baritone, and dispensed with the Flower Song and with Marguerite's spinning wheel. Why not also have banished the Faust from the performance?

The most recent opera contest in Italy was without result, the jury discovering no work worthy of the prize offered. Evidently there is no new Mascagni or Leoncavallo, to write another Cavalleria Rusticana or Pagliacci.

Madame Debussy, widow of the composer, is said to be suing a committee of well known Paris musicians, on the ground that they mismanaged a memorial concert of the works of her late husband. If the reported litigation is successful, a terrible prospect opens up for concert givers, who, if they do not offer proper presentations of Bach, Beethoven, Mozart, Haydn and Brahms, might be proceeded

against legally by possible living heirs of those deceased masters.

Some critics do not seem to understand the difference between evolution and revolution, and according to others Mendelssohn, Tschaiikowsky and Saint-Saëns never wrote anything really worth while.

Deadheads are no modern institution. When Nero gave his musical performances he made admission free to secure an audience.

Asked whether he remembered Paderewski's playing in 1898, a musical wag said: "Not very distinctly, but I remember the Mane quite well."

If certain pianists become conductors, at least one violinist has turned opera composer. Neron, by Joan Manen, will soon be given its premiere by the Liceo Opera, at Barcelona, Spain.

Philip Hale, well-known Boston critic, once said that Radames in Aida usually is represented by a tenor "with a stentorian voice, standing between two fair women like the ass between two bales of hay."

Some piano and violin recitals would attract more patronage if they hung out the sign, "Yes, We Have No Sonatas Today."

We may not have produced a Beethoven, Wagner or Chopin, but how about Franklin, Emerson, Morse, Longfellow, Whittier, Twain, Poe, Edison, Whistler, Westinghouse, Fulton, Whitman, the Wright brothers and—Al Capone?

Professor Albert Einstein, who heard Carmen at the Opera during his short visit in New York, did not state whether or not there was any relativity in the performance, but at any rate he was seen to applaud heartily after Jeritza's Habanera, and Martinelli's Flower Song.

In the cloister of Valdemosa (island of Majorca) where Chopin and Sand spent some lamentable months, a museum has been installed which exhibits the furniture and other objects used by the famous pair. Chopin wrote some of his most celebrated works at Majorca, in spite of the distressing health which assailed him during his stay at that place.

Dema Harshbarger

The success of Dema Harshbarger as organizer and active director of the Civic Concert Service, Inc., of Chicago, is now a familiar matter of record. This concert service was established with a view of placing concert giving in large and small communities on a basis of safety not only for the artist but for those undertaking to give the concerts. The local manager has had a hard time in the past and this has been shared by devoted music lovers organized into local clubs or committees for the purpose of attempting to bring high class musical art to the community. There has been a perfect chain of failures, due to no lack of artistic merit or success, but merely to inept organization. Dema Harshbarger has, by her method of financing, overcome such difficulties; has given many cities in a very wide territory, in the east, in the south, in the southwest, in the north and in the far west, opportunity to hear the best of artists without fear of financial complications, and has also materially aided worth while artists to secure engagements.

Artur Bodanzky vs. Canned Music

In an interesting and enlightening utterance in the American of January 2, Artur Bodanzky, eminent Metropolitan Opera conductor and leader of the Society of the Friends of Music, gives his views on operatic conditions in America, as compared to those prevailing in Europe. Mr. Bodanzky deprecates the habit of late-coming, chatting, and other disturbing actions practised by American opera audiences, saying: "The American people who have excellent table manners and polish in every other way, have very bad theater and opera manners . . . the primary reason is that there is a lack of respect for art." Going on, the distinguished conductor says:

"In Europe audiences are largely composed of amateurs who from their own desire to create have an understanding of the finer heights of great music. The dying out of dilettantism is very deplorable, for it gave us the chamber music of Mozart, Brahms, Beethoven and Schubert. The death of dilettantism began with the birth of canned music, and today we have no amateurs—only professionals or acrobatic professionals."

Coming from an authority like Bodanzky, this is indeed a severe arraignment of canned music!

Main Street

The most interesting thing about Sinclair Lewis' address in Stockholm is the comment it has called forth in America. All sorts of people from editors to uninvited letter writers have had things to say, and of course the general public has discussed the matter pro and con, mostly con, avidly and with heat.

One class of comment, such as that emanating from Professor William Lyon Phelps, points out that Babbitt and Main Street, despite their bitter satire, are somehow idealistic in that they make men strive for better things, higher standards and clearer beauty. The other type of comment is in the class of a letter written to a newspaper by Dr. Rossiter Johnson, who seems to admit that America has very little art, but points with pride to Franklin and Morse, Cyrus Field, Edison, the Wrights and other American inventors. Dr. Erik Axel Karlfeldt, permanent secretary of the Swedish Academy, remarked that Lewis' ridicule of human foibles had universal application.

The application of it that will interest readers of the *Musical Courier* concerns its relationship to art in America. It seems foolish for a man like Johnson to beg the question by pointing out that America, if it has little art, has at least other things. That is obviously beside the point. Mr. Lewis never denied in any of his books that America had other things. To do so would be perfectly imbecile. It is obvious that in a great many features America is by far the greatest country in the world, and that along certain lines American achievement has surpassed that of the rest of humanity in a way that is as gratifying as it is astounding. But that has nothing to do with the Lewis books. The Lewis books never pretended to say that America had not achieved certain things. What Lewis did attempt to point out was, that it might be well for America to raise its general level of culture.

Unfortunately, America seems to be very averse to criticism. Perhaps the whole human race is. Presumably, of the Main Streeters of America, very few of them recognize themselves. They enjoyed Lewis' books because those books expressed the reader's opinions of his neighbors. It is a sort of paraphrase of the old saying, "Let George do it!" and no reader of Main Street or Babbitt ever imagined that he or his town was being ridiculed or held up to scorn, or that he or his town could possibly improve by taking heed of the advice contained in the Lewis satire. In personal argument, much of which was decidedly heated, the most frequent reply in praise of the Lewis attitude was very similar to that of Dr. Johnson: that art, culture and literature did not matter very much anyhow so long as we had our Wrights and our Edisons and our host of great inventors, organizers and business men capable of developing America as it has been developed. Which simply goes to show that people in this world are capable of having two diametrically opposed views as to the importance of things.

There are certainly millions of people in the United States who consider art, culture and high class literature utterly unimportant. Those are just the people Lewis so well characterized in Babbitt, to say nothing of Main Street. Fortunately, a great many of the people who have amassed fortunes in the United States have turned their attention toward things of the spirit and are doing their utmost to rectify the very things that Lewis criticizes. It seems that while people are putting all of their energy into the acquirement of material well being, they are careless of art and everything related to it, and even consider indulgences in its pleasures a waste of time. When the material position is fully attained they discover that leisure hours have to be filled and art then gets their attention. Perhaps this sequence will automatically solve the Main Street problem.

VARIATIONS

By the Editor-in-Chief

The year 1931 brings some strange musical reflections.

It seems only the other day when they used to refer to Richard Strauss as "the young radical composer." Now he is 67 years old. That Neo-Italian, Mascagni, is 68. D'Indy, a leader of Young France in his day, is a dignified patriarch of 80.

Elgar, whom President Hadley, of Yale, once called "the greatest living composer," boasts 74 years. That rising American, Arthur Foote, is 78. Chadwick, 77. Charpentier is 71; Glazounow, 66; German, 69; Sinding, 75; Schütt, 75; Huss, 69; Kelley, 74; Loeffler, 70. Giordano is a baby of 62.

One shudders to think what will happen when the German fount of unmodernistic musical inspiration runs dry. Strauss has stopped symphonic work, lured by the siren gold of successful operatic achievement. Bruch has passed out of the picture, G minor violin concerto and all. Bungert, boomed at one time by Lilli Lehmann as another Schubert, and by the last of the anti-Wagnerites as an operatic Colossus around whom to build a rival Bayreuth, hardly ever is mentioned in the annals of today, and his long music dramas on the epic poems of the Greeks have been relegated to the limbo of some place whence they seem unlikely ever more to emerge again. Hauser took to conducting, and his *Barbarossa*, *Wieland*, and *Dionysian Fantasie*, took not at all.

Humperdinck hit the mark (also to be considered as a German coin) with his *Haensel and Gretel*, which is more Wagnerian than any of the Wagner operas. When Humperdinck tried to write like Humperdinck his muse fell lame, and *Königskinder*, with its saccharine music, candied sentiment, and live geese, amused the world for a day. Schillings made a mild bid with *Mona Lisa*. His earlier *Moloch* died almost stillborn. *Moloch* was a sun god who played with fire. Schillings should have remembered that, for he has been roasted plentifully.

Kaun is writing music that keeps Milwaukee in the public eye (since beer brewing is supposed to have ceased) for it was there he lived before he settled in Germany. Pfitzner still is pointed out as the man who is going to do great things some day. Alas! They were pointing at him years ago, when the writer of these veracious notes used to admire Pfitzner's artistically tousled blond hair and his weird green eyes. There is less green in them now and he keeps them fastened on the main chance in the shape of a lucrative post as a leader of other men's operas. Kienzl seems like a pale memory, with his lachrymose *Evangelimann*. It floated entirely away on the ocean of tears it used to cause. Blech has done several operas and will do some more. In the field of oratorio *Urspruch*, *Hartmann*, and *Fried* labored valiantly but fruitlessly, without reward here below. Hummel and Von Chelius, protégés of Wilhelm II, proved to be men of one opera. The same Imperial patron commissioned Leoncavallo to write *Roland* of Berlin, an utter failure. Hans Herrmann used to write songs on the marble topped tables of the *Café Austria*, in Berlin. He might as well have written them in water. Boehe, Lampe and Thuille all emerged from obscurity with scores of much promise—that is, scores which conductors promised to perform, but didn't. When Reger published his organ works and violin sonatas he was hailed by the extreme left as "the second Bach." An examination of Bach's works proves, however, that he was not the first Reger.

Eugen d'Albert's operas—*Tiefland*, *Cain*, *Flauto Solo*, *Die Abreise*, *Die Toten Augen*, etc.—reveal the fact that he still is a good pianist, while the playing he has been doing of late demonstrates his undeniable ability as an opera composer. It is an embarrassing predicament. Weingartner is in a somewhat similar fix. He would be a composer, but couldn't and he could be a conductor, but wouldn't. He is moving from post to post, and engaging in continual controversies followed by periods of sulky retirement. Also he teaches conducting now.

The plight of German music of the old fashioned kind is decidedly serious. Hindemith may have to be its saviour. At best he is only a conservative disguised with a thin veneering of modernism.

In Austria, the Wolf propaganda is no longer necessary, for some of his songs now are accepted among the lesser classics. However, the drum still is being beaten for Mahler and Bruckner. Mahler used to average one symphony every summer, which

failed regularly the following winter. Nothing daunted, Mahler kept on, but the more he wrote, the greater grew his reputation as a conductor—something like Weingartner. Goldmark is gone, and with him went his operas and symphonic compositions, except the *Sakuntala* overture, a lovely piece of lyricism. His *Cricket on the Hearth* deserved a longer life.

Bohemia (now Czecho-Slovakia) watched Suk trying unsuccessfully to wear a garment made of the mantles of Dvorák and Smetana, but it is miles too large for him. Hubay, in Hungary, narrowed himself down to creating catchy pieces for the violin. Dohnanyi does good stuff. Bartok is one of the newer ones and I am not considering them in these reflections. Bartok is the Hindemith of Hungary—he could write in excellent hidebound and melodious style if he so desired. The decadence of the cello as a solo instrument has faded the popularity of Popper, highly gifted and original.

Sgambati and Martucci, the older Italian symphonists, are being succeeded worthily by Casella and Respighi. The operatic situation in the Sunny Peninsula rarely changes. The output seems inexhaustible. The Russian bear has stopped growling since Tschaikowsky's death, and now tries to sing sweetly. Rimsky-Korsakoff, Glazounow, and Rachmaninoff have not touched any convincing notes of real tragedy. As for the rest of the twentieth century Russian composers, look for their models in Chopin, Liszt, and Rubinstein.

Norway has not produced another Grieg. Sinding's best bolts have been shot but missed the big bullseye. Sjögren, Stenhammer, and Aulin, of Sweden, have passed into the discard. Enna, the Dane, and Svendsen, a Norwegian who lived in Copenhagen, barely remain in the memory. Svendsen's quaint *Romanza* for violin was loved by many persons who never knew that he also had published symphonies and chamber music. Henriques was an early modernist—a sort of d'Indy of Denmark. Halvorsen flashed in the pan. His *Passacaglia* for two violins should be heard more often.

France clings operatically to Massenet, Meyerbeer, Faust, and *Carmen*. Reyer's *Guntram* is gone. Saint-Saëns' music hardly outlived his death. Debussy, once a puzzle, has been solved. D'Indy, aloof and abstruse in his works, will live for awhile chiefly because of his literary appreciations of the music of the great masters. Ravel and Fauré, with their inverted Wagnerisms, are flourishes of the moment. Widor, Guilmant, and Dubois, remain property of the organists. Franck's ascetic pages gained importance during wartime when it was necessary to find an Ersatz for Bach, Beethoven, and Brahms. The school of frank lyricists, Charpentier, De Lara, the two d'Erlangers, Pierné, Bemberg, Chaminade, Carré, Messager, Hahn, are fading slowly from view.

Belgium built on Blockx, but vainly. Poland's Moszkowski, Noszkowski, Stojowski, Paderewski, and the two Scharwenkas, made fragrant and entertaining contributions of temporary importance. Holland had a man named Averkamp, in whom Nikisch believed so strongly that he produced many of his compositions. What has become of Averkamp?

Albion and its Parry, Stanford, Cowen, Mackenzie, Hurlstone, Davies, Bowen, German, Coleridge-Taylor, Lehmann, MacCunn, Buck, Clutsam, Holbrooke, Bantock, Brewer, Ronald, Bridge, Williams, etc.—truly a valiant, industrious, and persevering band, fully as fine and practised as their American cousins of the tonal quill.

The American Beethoven and Wagner have not yet arrived but we'll have them, never fear. We've copied everything else from Europe, so why not Beethoven and Wagner, too?

Von Suppe's Boccaccio is one of the merriest and musically prettiest revivals ever undertaken by the Metropolitan, and ranks with its former brilliant presentations of *Fledermaus* and *Gypsy Baron*.

Our present generation no doubt is surprised to discover how cleverly the operetta composers of the past could write ensemble numbers, and how effectively they could orchestrate them. Boccaccio is a delightful and dainty score, even aside from its catchy and lilting tunes.

Maria Jeritza as the "hero" is a comely and dashing figure in Renaissance tights, acts with the true

spirit of Viennese comedy, and sings with such tonal restraint and finesse that one remembers with amazement the great volumes of sound she projects as Elizabeth, Turandot, Santuzza, and Tosca.

Fiammetta was sung charmingly by Editha Fleischer. The comedy of Walther Kirchhoff was classically precious, while the robustious part of the fun came rollickingly from George Meader, Marek Windheim, James Wolfe, and Gustav Schuetzen-dorf.

Artur Bodanzky conducted with art and heart. He supplied discreet recitative music for the usual spoken dialogue—I would have preferred the original form—and also arranged a waltz for the third act, made up of Von Suppe music from other operettas, and sung beautifully by Jeritza.

Urban supplied colorful scenery, and the chorus (trained by the competent Giulio Setti) was especially in evidence with its atmospheric delivery and clear enunciation.

Altogether, Boccaccio proved to be a rousing and distinctly successful revival.

I hope that the proposed higher telephone rate will go into effect soon. It may help to discourage those who call up this desk to ask:

"When did Caruso first sing at the Metropolitan?"
"Is Jeritza's voice considered better than Rethberg's?"

"Do you spell Hofmann with one or two n's?"

"Where does George Gershwin live?"

"Is Toscanini ever to return to the Metropolitan?"

"Could you get me Paderewski tickets in the first row?"

"How can a student make a living while studying?"

"Is it true that Maestro X. ruins the voices of all his pupils?"

"When did Palestrina die?"

"How many children has Glazounow?"

"Who is the greatest singer (or pianist, violinist, cellist, conductor, or composer) in the world?"

"Will you come to my pupils' recital?"

"Why didn't I get my MUSICAL COURIER this morning?"

"How old was Richard Strauss when he composed *The Blue Danube*?"

"Is it true that Moussorgsky never ate carrots?"

"Why don't you like Parsifal?"

"Where can I rent a good piano?"

"Is it true that De Reszke never took singing lessons? What was his best tone?"

"How much can I get for a violin labelled 1764?"

"Is *Hearts and Flowers* considered a classical piece?"

"What is the rent of Carnegie Hall?"

"Could you send me a MUSICAL COURIER of March 6, 1884?"

Martha Baird, in her series of four piano recitals at the Barbizon-Plaza, January 9, 16, 23, and 30, is to play only compositions by Chopin, nearly 100 in all. The list includes the *Fantasia*, *Barcarolle*, the four *Scherzi*, the four *Ballades*, *Andante Spianato* and *Polonaise*, *Polonaise-Fantasia*, *Berceuse*, *A flat*, *F sharp minor*, and *A major* *Polonaises*, and the two *Sonatas*.

It is doubtful whether any other woman pianist has ever before given such a complete Chopin series, and Miss Baird's venture represents a remarkable musical undertaking. Here's a whole hearted "Bravo" in advance.

The greatest modern composer since Richard Wagner, is Richard Wagner.

Arriving at a Swiss hotel Moriz Rosenthal once asked the landlord, "Do you have music at dinner?" "Oh, yes, indeed," was the proud reply. "Thank you," said Moriz, "you are an honest man. Often I have been deceived by the musicians being concealed until it is too late." Turning to his valet, the great pianist called out: "Slivovitz, look to our luggage. We are leaving."

Referring in his radio review to the recent Critics' Concert for needy musicians, Pierre Key told his hearers that the talent displayed by the performers was of a mediocre kind. Key seems to be the most clairvoyant of all the critics, for diligent investigation fails to reveal that he was present at the concert which he treated with such cavalier courtesy.

One of the performers at the Critics' Concert comes back at Key with this opinion, sent to Variations by telegraph: "My answer to Key (who takes singing lessons) is, that he is the worst baritone among the critics, and the worst critic among the baritones."

LEONARD LIEBLING.

Wilde's Wild Oats

A new operatic work, founded on a story by Oscar Wilde, is announced in Paris, and Richard Strauss conducted his *Salomé* at the Paris Grand Opera House a few weeks earlier. When Wilde wrote the play of *Salomé* and his other works he could not have looked forward to November, 1930, when the aged proprietor of a small hotel was to describe the last weeks and the death of the poet in November, 1900.

Says Jean Dupoirier, according to a press report in a very recent Paris newspaper:

One evening I was told that there was a lodger in the rue des Beaux Arts who wished to stay with me. I was to get his belongings. I went to see him. He said he was called Sebastian Melmotte. He was a tall type of an Englishman, broad and big in proportion, and weighed over 200 pounds. I took his two valises (one of them is yellow leather which I still have, and it is marked with the initials S. M.), his cane, his umbrella, and I carried the lot to the third floor of the Hotel d'Alsace where my wife and I lived.

Jean Dupoirier had Oscar Wilde as a boarder for three and a half years.

He was not friendly. He kept his teeth closed tight in the presence of the servant, Jules Patuel. When he wanted anything he came to me.

"John," said he, "you must go to the Avenue de l'Opera and get me some brandy."

It was a rare old brandy which cost 25 francs, and then 28 francs a bottle (about \$5.25 in 1900).

At first Sebastian Melmotte drank four or five a week. I took him his morning snack, and around two he had a mutton chop and two hard boiled eggs. He never changed his food. He read or wrote for two hours, and then went to a cafe. I would hear him come in about two or three in the morning.

When his lodger was in great pain, Dupoirier used to give him injections of morphine. It is not surprising that the strong and massive Oscar Wilde died at the age of forty-two. His diet and his drinks, together with his drugs, were enough to shatter any human being.

The Epicurian maxim, *Dum vivimus, vivamus*, means in modern English: While we live, live high. It has its drawbacks; principally because the high shortens the while.

Jean Dupoirier describes the sixth-class funeral, and says a few friends of Oscar Wilde clubbed together and paid the long neglected board bill: Then he opened a bureau drawer and exhibited a set of false teeth, moralizing the while, like the grave digger in *Hamlet*, on the vicissitudes of fortune.

Yorick's skull and Wilde's teeth were the unintentional cause of much gruesome comedy.

Thus ended ingloriously the fastidious poet whom Gilbert and Sullivan satirized in *Patience*.

C. L.

Money and Music

There are many musicians, mostly young, who talk as if money and music were little less than enemies. They boast of their devotion to their art and speak most slightly of poor, old, filthy lucre. They resemble those laborers who think that capital is the curse of the world and should be destroyed. Without stopping to inquire how much of that dislike for money is caused by the inability to get any of it, we ask if money has not been the greatest help to all the arts?

Why has New York in particular, and other cities in America as well, been visited by so many world's famous musical artists during the past fifty years? They certainly have not come here to gaze heavenwards at skyscrapers, nor to eat corn bread, buckwheat cakes and maple syrup, nor to sail upon the lordly Hudson in those shapeless, dingy ferries to Hoboken and Staten Island, nor to elevate their minds on the moral influences of prohibition. They come here, one and all, to get American money. And the Americans who pay the money to hear the great artists never resent the loss of it, but hope that more and more of the world's great artists will come and exchange their musical performances for money. America has better opportunities for hearing the great singers and instrumentalists than any other country in the world today only because America has the most money. Let Americans lose their money and see how quickly the stream of artists would flow in another direction. With all the money in the world and no art we would be little better than savages, and with all the art in the world and no money our art, at least, if not the nation, would soon cease to exist.

Who makes the most money in music in America? Certainly not those musicians who neglect high art to run after the uncultured public. The greatest singers and pianists and violinists and orchestras are the most successful in this enormously wealthy land of ours. Our money attracted the best musical artists, and the best musical artists educated our tastes.

That is what money has done for us. And it is perfectly silly to believe that the great artists are any the less great because American money has made some of them rich. It was not poverty which made Mozart and Schubert great composers.

One of the most extraordinary histories on record is that of the family and descendants of Chiarissimo, who was a bondsman of one of the robber captains of the Mugello in Tuscany towards the end of the twelfth century. He was a tiller of the soil who labored on the lands of his master. In a corner of his garden he grew the roots and herbs to make the kitchen remedies of the peaceful sick and the poultices for the wounded fighters. He was honest and thrifty. That was the mean beginning of a famously wealthy, powerful, aristocratic family, which did an incalculable good for the art, music, literature and Italy during the succeeding four centuries.

The children of Chiarissimo prospered. One of the grandsons kept a little shop in 1210 for the sale of his grandparent's herbs and pills. He was called "il medico"—the doctor, and the sign over his door was made of large golden pills. In another century the descendants of Il Medico has enough wealth to open a bank and

become money lenders. The family name became Medici, and the golden balls have gained an unenviable notoriety throughout the world as a sign of money lending. The Medicis became heads of the Florentine republic, Dukes of Florence, Cardinals at Rome, Popes, and Catherine de Medici was queen of France. Lorenzo de Medici, known as Il Magnifico, who died six months before Columbus discovered America, was "a munificent patron of art and literature, a man of wide culture, a distinguished lyric poet, and one of the most zealous promoters of the art of printing," says Doctor Patrick in Chambers' Biographical Dictionary. What he did for music was limited only by the crudeness of the art at that period, for the tempered scale was not due till two more centuries had passed. But he recognized the genius of the boy Michelangelo and took him into his house, gave him a seat at his own table, and allowed him free access to all his priceless collection of antiques and modern art.

Without the immense fortune acquired in commerce and banking not one of the Medici family would have had any influence, artistically, socially, or politically. The immense reputation of Pope Leo X as a patron of art and learning has lived through the long four hundred years since his death. It was his vast project to build St. Peter's in Rome, and it was the sale of indulgences to raise the funds which provoked Luther's Reformation. He was the second son of Lorenzo de Medici and was born in the same year as Michelangelo who was eventually appointed architect of the new cathedral. Another pope of the Medici family was Clement VII, who refused to grant a divorce to that most musical and much married monarch, Henry VIII, and thereby caused the establishment of the Church of England.

Catherine de Medici, wife of one king of France and mother of three kings, allied herself with Spain and the Guises, which caused the massacre of St. Bartholomew's Day, and gave Meyerbeer the plot for his greatest opera.

In our own day and land we have only to look at the histories of our great orchestras and opera houses to see that without the power of money not one of them could have been established. In fact, the more we study the matter the more foolish appears the notion that the highest art and the plain prosaic money of commerce are enemies.

And of what value to the world are art treasures that are hidden? The artist who does the most for the musical culture of the public must necessarily be the artist who appears before the largest public everywhere. And it follows that the artist whom the public supports can hardly help receiving money. Time, however, is money, and nothing further need be said.

Jazz to Be Investigated

"Where and how did jazz develop?" is a question which will receive a tentative answer when the International Colonial and Overseas Exposition opens in Paris next May.

A commission of experts on music, appointed by the Institute of France, has been appointed to determine the origins and trace the evolution of jazz from the African jungle (if it started there) to the Montmartre cabaret. Further, an attempt will be made to ascertain the relation, if any, which exists between the heathen religious chants of African natives and the negro spirituals of America.

The result of all this research will be evident in a series of picturesque programs of exotic music which will feature the exposition. There will be folksongs from Senegal, lullabies from Madagascar, and religious litanies from the banks of the Congo. Several concerts will be devoted to native music, played upon native instruments, by native performers.

Casella

Alfredo Casella recently directed two radio concerts in Rome. Later on he played his *Partita* with the Budapest Philharmonic under the direction of Schalk. In December Mr. Casella made a tour with the violinist Paltronieri and the cellist Bonucci in Greece, Egypt and Palestine. This month he is giving concerts in Italy. In February he will be guest conductor with the Orchestre de Paris, the London Royal Philharmonic, the Berlin Funkstunde (radio), and he will play his *Partita* at Hamburg with Dr. Muck. In addition, he has been giving other concerts in France, England and Germany. In the spring Mr. Casella expects to finish the instrumentation of his opera in three acts based upon a work by Carlo Gozzi, *La Donna Serpente*, of which the sketch is already entirely completed.



THE LITTLE HOTEL D'ALSACE IN PARIS, where Oscar Wilde died on November 30, 1900. (Photographed especially for the MUSICAL COURIER by Clarence Lucas).

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

Doctors Disagree

New York, January 2, 1931.

Editor, Musical Courier:

Dr. Levbarg's letter in the MUSICAL COURIER on December 20, endorsing Miss Brett's medical annotations on incorrect singing, calls for an answer not so much to refute his statements as to correct any erroneous impression they may have made on the musical reader who, in his innocent ignorance of medical terms, may take the incongruous medical concoctions seriously because they are presented by an M.D.

Miss Brett in her article of September 20 ultim., Is Singing a Healthy Exercise? argues that incorrect singing causes through hardening of the neck muscles a compression of the circulation of the head, thereby affecting the "eyes, ears, hair, gums, etc." and in a subsequent article corroborates her statements by citing her own case as an example, having fallen a victim to headaches and anemic gums, all through incorrect singing. The cause of her symptoms she is sure lay in her forced singing, and with authoritative positiveness explains her medical status, viz., cause, diagnosis, and treatment. I showed her medical conclusions to be absurd, and advised her to keep within her own field—singing—if she has anything new to offer.

Dr. Levbarg, in a mass of medical verbiage, comes to Miss Brett's rescue to save what is left of my "post mortem," as he rightfully calls it, by attempting to prove that "violent use of the voice" is deleterious to the larynx, and may even produce chronic laryngitis. What a remarkable discovery: "Bringing coal to Newcastle." Who does not know the effects of misuse, forcing, and strain of the voice? Is not the initial task of the singing teacher to recognize and correct forced voice production in the undertaking of proper tone placement? The doctor's own "lack of knowledge regarding voice production" with which he accuses me, is betrayed in his misuse and misunderstanding of the word "spontaneous" when he applies it to qualify correct singing as understood in the artistic world. A spontaneous act is one brought forth as a result of native impulsive tendency, unpolished, unhemmed. We readily admit that cultured singing should be free, unforced, but it cannot be designated as spontaneous, for it is not unintentional but purposive and well directed. In his further characterization of correct singing it is compared in its inspiring qualities to the "blast from a bugle." I wonder how many readers of this comment could rise into such musical ecstasy from "the blast of a bugle" as they would from the rendering of an inspiring aria or Lied rendered by a good artist? It seems to me that the doctor's conception of musical inspiration could well stand psychoanalysis. As a physician and laryngologist one should be more specific and guarded in one's expressions especially when addressing the laity than use such phrases as "correct singing should produce a fountain of boundless energy, tonic to one's constitution." What does all this mean either medically or metaphorically?

I am asked if I had "never seen the result of forcing the voice—enlarged cord-like blood vessels in the neck, intense redness of the face, and at times giddiness due to lack of blood in the brain." Of course this is a common observation: one may even see this happen in forceful, not forced, singing of artists at certain times. The doctor ought to know better the physiologic explanation of the "intense redness of the face" than to ascribe it to compression of the circulation resulting in "giddiness" due to "lack of blood in the brain." This redness is purely evanescent, and in good singers due to increased pressure in the chest when a larger volume of air is needed. The ill-trained or amateur singer by contracting his throat muscles adds resistance to the pressure from below and calls on his vocal cords for greater exertion to overcome the resistance thereby injuring his cords. If this is repeated often enough it will cripple the voice, but have no effect on the general health status of the "brain, ears, hair and gums." Apropos of the "redness of the face" which Dr. Levbarg remarks to be so harmful, let me inform him of something medical which is contrary to his statements and yet recognized as a therapeutic measure. There is a long standing form of treatment of certain head

conditions including ear ailments in which congestion of the head is advised and carried out by constricting the neck with an elastic bandage until the face is even bluish, thereby slowing the venous blood current while at the same time not obliterating the head pulse or arterial circulation to the brain. This constriction may be left on for an hour and does not in any way inconvenience or hurt the patient. I only mention it here to disperse the bugaboo argument of "constricting the circulation through the neck with its causing an anemic condition of the head and . . ." I doubt if the doctor would dare such ambiguous expressions before a medical body: why, then, take undue advantage of the laity and inflict on them pedantry? That "enlarged linguals, hypertrophied tonsils, simple goitre, elongated uvula" have occurred as a result of "improper singing" is absurd, false and will stand neither criticism nor analysis. It is fantastic, and not medical.

Let me appease the doctor's haste in his criticism of the instruction to "embryo specialists" by post graduate schools in medicine by informing him that there is a course in "Voice production" given to doctors specializing in laryngology in a nationally recognized post graduate school. I do, however, believe that to be a medical voice specialist one needs more than didactic instruction in voice. A thorough musicianship, a practical knowledge of singing, a sound medical training and experience, are the prerequisites of the voice specialist who should above all possess the ability to issue common sense judgment medically as well as vocally when called upon for an opinion.

Sincerely,
LEOPOLD GLUSHAK, M.D.

A Composer Writes

Brooklyn, N. Y., December 30, 1930.

Editor, Musical Courier:

Is it not possible for one who is striving to give melody to the world in these inharmonious times to have some mention made of their sincere endeavors, especially when it is recognized as stated below? I realize I am not an advertiser with you people, but

I am a boosting subscriber. Following is the matter that might be of interest.

My three new songs, Embers, Spirit of the Rose and Encore, are being featured over WOR in a series of Sunday night broadcasts, at 6:45, Choir Invisible Hour, with famous soloists and orchestra. Also, next Sunday (January 4) at 11 A.M., Violet Horner and Ridgely Hudson will be heard. WOR, in Embers, with Mr. Velasco at the pipe-organ.

Happy New Year!

Sincerely,
PAULINE WINSLOW.

Concerning Article on the Star Spangled Banner

Boston, Mass., January 1, 1931.

Editor, Musical Courier:

We have read with interest an article in the MUSICAL COURIER of December 6, by John Tasker Howard, relative to our discovery of an original tune for the Star Spangled Banner by James Hewitt. We wish to express our appreciation to him for his acknowledgment of our service in publishing a photostatic edition and sending copies to over 140 newspapers and to about 150 distinguished Americans, historical societies, and libraries.

Mr. Howard's failure to mention that there is a historical sketch under the caption "The Star Spangled Banner—a new chapter in Its History" following the three pages of music reproduced, has been a source of confusion to the readers of the MUSICAL COURIER we fear. The moment this fact is known Mr. Howard's query as to why we secured a copyright is answered, because every layman knows that it is quite customary to secure copyrights on new printed material though other parts of the publication may not be copyrighted.

We quote an extract from the historical sketch, which is a part of our edition. "Much research has been done and many articles printed on the source of our national anthem. In 1909 the Library of Congress ordered an investigation which was undertaken by the famous music historian, O. C. T. Sonneck, Chief of the Department of Music. In 1914 Mr. Sonneck made a revised report, listing a bibliography of no less than ninety different works on The Star Spangled Banner—the significant fact is that Mr. Sonneck makes no reference to any American musical composition in connection with the Star Spangled Banner nor have we been able to find any record of Hewitt's composition in any library or historical society." We might add

that neither could we find any reference to it in the recent numerous remarks on The Star Spangled Banner in Congress in connection with the bill to make it the American National Anthem.

Mr. Howard states that there are two other copies of Hewitt's music extant, one owned by the Boston Public Library and one by a private collector, Mr. Muller, and that photostatic copies of both have been deposited in the Library of Congress. All that we can say is that when we sent a copy of our edition to the Boston Public Library, its receipt was acknowledged with thanks without any statement that the Library possessed an original copy, and when a careful search was made in the Library of Congress in June for any record of the existence of Hewitt's composition, no record of these two copies was found. Of course, when we published our edition we did not imagine that there were no other copies in existence. We assumed that a number would come to light. The thing that surprises us is that the number has been so limited.

We do not feel that it is a matter of vital importance as to who owned the first copy of Hewitt's music. Presumably all existing copies have been owned by someone since they were published over 100 years ago. It was our happy lot, however, to inform the people of the United States of the existence of the Hewitt music. We did so because we attached great significance to its discovery and felt that they were entitled to know of its existence. The nature of the replies received from those to whom copies were sent has tended to confirm us in our opinion of the importance of the discovery. The following message from the most famous antiquarian society in the country, "A great find! Congratulations," is a typical reply.

As to the quality of Hewitt's music, of course there is bound to be a difference of opinion. We must bear in mind that it must be judged by the standards of 114 years ago and not by present day criteria. Many critics have told us that in musical taste it distinctly reflects the period which gave it birth.

Mr. Howard has pointed out that Hewitt's tune was sufficiently popular to run through at least two editions since the Boston Public Library copy and ours were published by J. A. & W. Geib, while Mr. Muller's was published by J. Hewitt himself. He has devoted considerable space to speculating on the problem whether the edition published by Hewitt or by J. A. & W. Geib is the earlier, and concluded in favor of the former. When we first read his article we were inclined to agree with him, but careful study of a quantity of contemporaneous music has led us to change our opinion.

The space allotted us does not permit us to go into detail, but we shall be glad to submit the evidence from which we drew this conclusion to Mr. Howard or to anyone else interested in the problem. Suffice it to say, that we are confident that anyone examining contemporaneous music published by the Geibs and that published by others will come to the conclusion that the plate from which Hewitt's Star Spangled Banner was first printed came from the shop of J. A. & W. Geib. Furthermore, evidence in our possession shows that in 1816, the date ascribed by Mr. Howard for the publication of the Hewitt edition, J. Hewitt did not have a printing shop of his own but employed other printers, for example John Paff and E. Riley as late as December of that year, to publish his musical compositions for him.

C. A. STRONG,
CHARLES F. NAGY.

Who Knows Deppe?

New York, January 1, 1931.

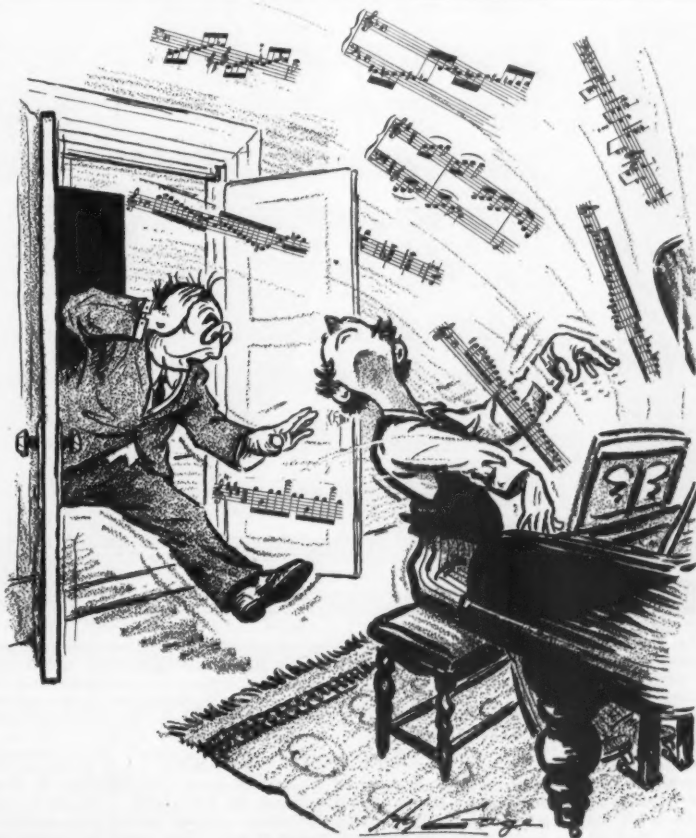
Editor, Musical Courier:

I have lately been reading Bettina Walker's My Musical Experiences. In that she speaks of a visit to Berlin and Deppe, the great piano-teacher, and of an acquaintance she struck up with his reputed best pupil: Anna Steinecke. She relates that she married an American gentleman named Frederick Clarke and went to Chicago to live. I am wondering if any of your readers know anything of the further adventures of the Steinecke-Clarks in this country, where they taught, who were their pupils, and what their influence was on piano-teaching.

Also, could anyone help me to secure a copy of a book about Deppe's teaching: Artistic Piano-Playing as Taught by Deppe, by Elizabeth Caland, translated by Evelyn Sutherland Stevenson, and published by G. Schirmer, 1904, but now out of print?

I should appreciate any information about the above matters, for Deppe was a pioneer in the field of teaching touch and tone.

Sincerely,
RICHARD McCLANAHAN.



DISCORD IN A FLAT

DOCTOR: Goodness gracious, if I had the practise you have, I'd be the richest doctor in town.

Giuseppe Verdi in Word and Picture

(In eleven weekly instalments; Part I appeared Dec. 13)

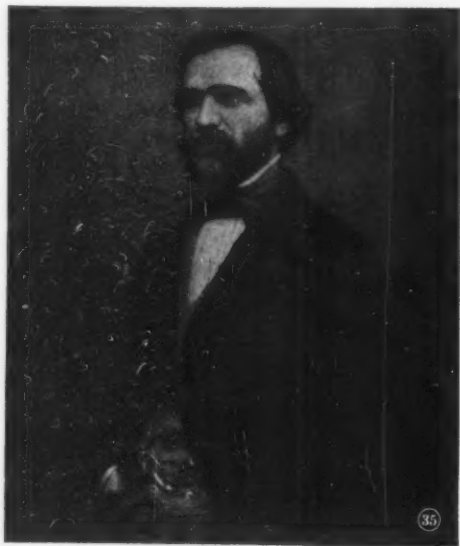
PART V

(Part VI next week with subsequent instalments to follow)



(33) VICTOR MAUREL AS RIGOLETTO

With the composing of Rigoletto Verdi passed into the period of his life when he wrote his masterpieces. Rigoletto, *Trovatore* and *Traviata* are, perhaps, the most popular of his works. Rigoletto came first and was written in forty days. Having a commission from La Fenice Theatre of Venice to write an opera, Verdi requested his librettist, Piave, to adapt Victor Hugo's *Le Roi s'Amuse* to the purpose. Hugo's original title was changed to *La Maledizione*, meaning *The Curse*. Before setting the libretto to music Verdi sent it to Venice for approval. It was refused owing to the political upheavals of the times, especially since the king in the opera was made to seem ridiculous. Poet and composer were distraught, but Verdi was tenacious and declared that the work would be produced as *La Maledizione* or it would not be produced at all. Finally, after compromises by both the police and Verdi, (the principal change made being that the character of the king was changed to that of the Duke of Mantua and the title changed to that of Rigoletto, the court jester), the first performance was given on March 11, 1851. It was a great and genuine success and its popularity does not seem to have dimmed in the history of its fifty years. Victor Maurel, the baritone, was one of the foremost interpreters of Rigoletto at the time of Verdi. History states that Victor Hugo seriously objected to the performance of Rigoletto in France. In fact, he even brought suit against the manager who brought it out there, but he lost the case.

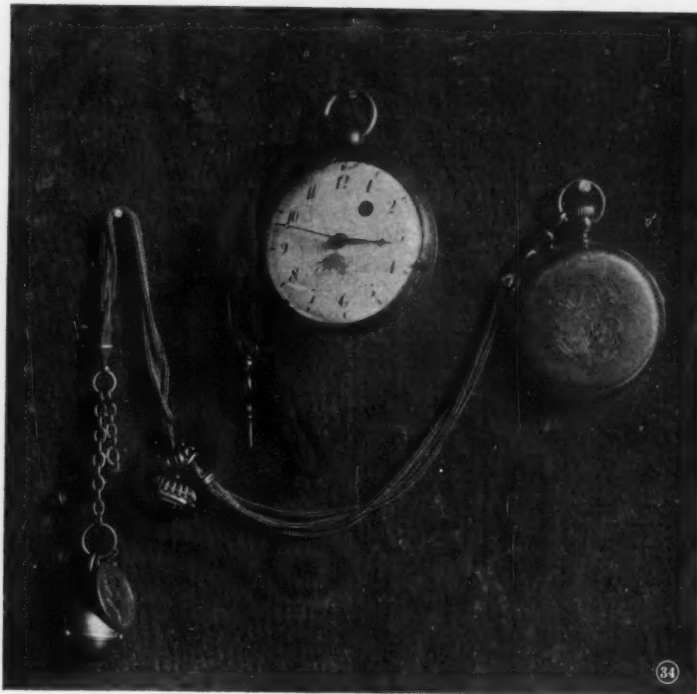


(35) VERDI AT THE AGE OF FORTY

Almost two years passed before Verdi produced another work but when he finally did it was among his greatest: *Trovatore*, which was performed in Rome at the Teatro Apollo on January 19, 1853. Two months later came *Traviata* first performed at the Fenice in Venice on March 6, 1853. It was an utter failure. It has not been generally known that the *Trovatore* libretto was based, by the poet Cammarano, on a Spanish contemporary drama of the same title and a magnificent work. Cammarano did not live to see the production of the opera. When *Traviata* was again produced about a year later after its unhappy premiere, the composer had made a few changes and with some other improvements it attained a tremendous success which it has retained. When the work was given in Paris, in French, on October 27, 1864, the heroine was Christine Nilsson who was making her debut.

(34) VERDI'S FIRST AND LAST WATCH

Note the old fashioned timepiece which was Verdi's first watch (face up.) The make was Freres Curvillon, evidently French, and of the kind which wind by key; also note the old cord with the key attached. The initialing of the other watch is so intricate and old fashioned it is difficult to decipher the G. V. Note the good luck ball, the King Humbert medal, the pencil and the old fashioned signet attached to the chain. (Photo by Courtesy La Scala Museum)



(36) FACSIMILE MANUSCRIPT PAGE OF THE RIGOLETTO QUARTET,

which appears in the third act. Verdi knew that the tunes in Rigoletto were so popular that it is said that the aria, *La Donna e Mobile*, which the tenor sings in the third act, was not written until the night before the premiere. The purpose of this was to prevent anyone from hearing the tune before the grand performance, so it would not be hummed in the streets. The opera had success everywhere it was given, and even in Paris, where the Gazette had continually abused Verdi and his works, it was received with acclamations when it was finally given there on January 19, 1857.

Giuseppe Verdi in Word and Picture



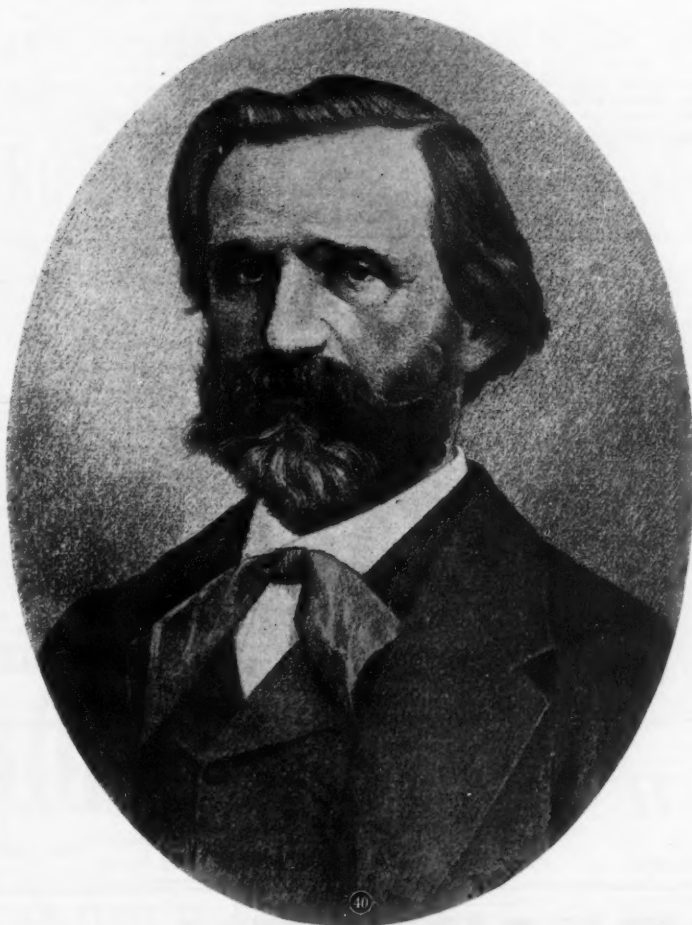
(37) VICTOR MAUREL AS SIMON BOCCANEGRA

(See caption 38 for previous history.)

Twenty years after the first performance of Simon Boccanegra Verdi attended a performance of Schiller's Fieschi, upon which his opera was based. He decided that his work could fare better, so with the aid of Arrigo Boito he revised it. When it reappeared at La Scala in Milan, Victor Maurel, the baritone, sang the title role. It was then received with fair favor and Maurel, two years later, having been appointed as restorer of the Theatre Italien in Paris, decided to give the work there. In addition to Maurel the Paris performance listed Edouard de Reszke. However, despite its noble performance, it was not a success. It was just at the time, when Verdi began the revision of this work, that his devoted and faithful librettist and collaborator, Piave, died. He had been ill for a long time and for many years Verdi had shown his friendship and gratitude toward Piave by assuming the entire expenses of his illness. He also settled on Piave's daughter a large sum of money to be given her at her majority with the interest. When Piave died Verdi paid for all the funeral expenses.

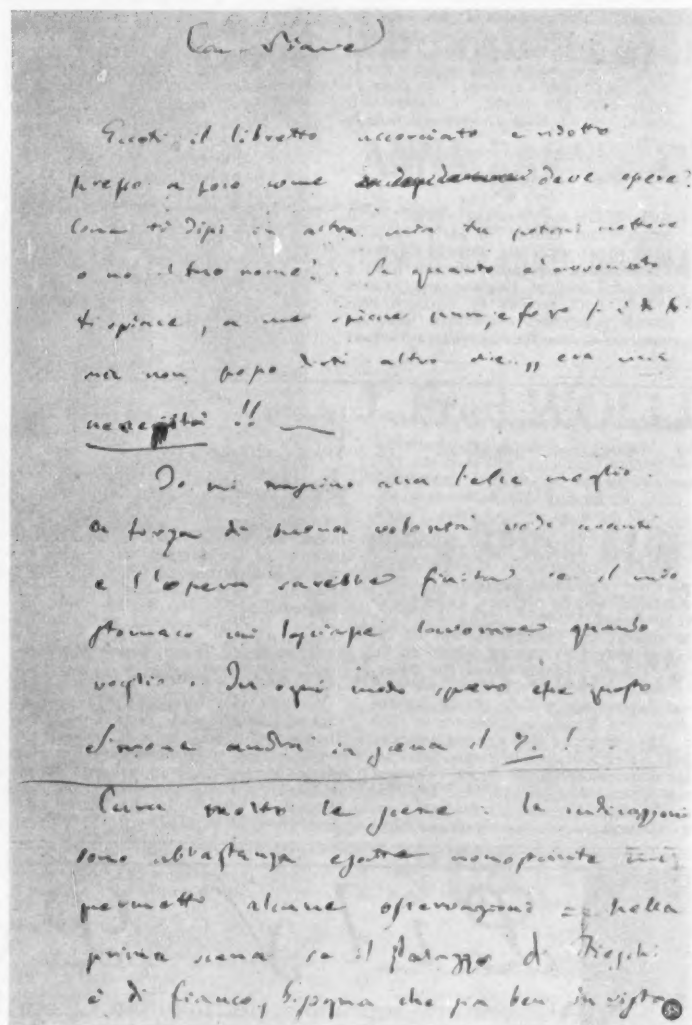
(39) JEAN FAURE IN DON CARLOS

Verdi wrote Don Carlos for the Opera in Paris, where it was given on March 11, 1867. This work suffers from its very lengthy text, making the dramatic climax too heavy. It shows, however, Verdi's ability in this line, a fact which became evident in his last works. The well known baritone, Jean Faure, active since 1861 at the Opera in Paris, attained through this work recognition throughout the world. Previous to this opera Verdi had written La Forza del Destino for which the plot had been borrowed by Piave from a Spanish drama, Don Alvar. It was given its premiere in St. Petersburg on November 10, 1862, and had only a moderate success. Verdi had the libretto revised by Gislazoni seven years later.



(40) VERDI NEARING THE FIFTIES

The opera, Un Ballo in Maschera, though written for the San Carlo Theater of Naples was produced at the Apollo Theater in Rome. Its original title was Gustavo III and treated of the murder of King Gustav of Sweden during a masked ball. During one of its rehearsals it was stopped, by the police, and Verdi was ordered to adapt his music to a different libretto. Verdi's stubbornness again asserted itself and he refused. Having contracted himself to the San Carlo Theater to have the opera ready for a certain time he was sued by the theater to the extent of 200,000 liras. Finally the impresario of the Apollo Theater of Rome called on Verdi and arranged with him to have the opera produced in the Eternal City. He made arrangements with the police and eventually influenced Verdi to change the character of King Gustav to that of Richard, Governor of Boston, and the title to that of A Masked Ball. Produced on February 17, 1859, it achieved one of Verdi's best successes. (Photo by Courtesy La Scala Museum)



(38) OPENING PAGE OF A LETTER FROM VERDI TO PIAVE,

his librettist, relative to the opera Simon Boccanegra which was produced at La Fenice, Venice, on March 12, 1857. Piave had based his libretto on a poem by Schiller, titled Fieschi. It was a total failure, principally due to the gloomy story; however, the prologue and last act are noteworthy. The work was later revised by Arrigo Boito and the work revived on March 24, 1881. It then had a fair success. In the above letter to Piave Verdi instructs him in some details for the scenery; he is especially particular that the public should have full view of what is taking place on the stage. At the bottom of the second page he tells Piave that if he were an artist painter he would make a beautiful scene with the moonbeams shining on the water for a certain effect he wishes to attain. He is very insistent and particular that the scene be well made. Prior to this work Verdi had written Les Vespres Siciliennes for the Festival of an International Exposition in Paris. It was produced on June 13, 1855. Its subject was its downfall. It is strange that writing for the French stage Verdi should have chosen for his subject the Massacre of the French by the Italians. (Photo by Courtesy La Scala Museum)

Well, here I am again. Have really neglected my large audience painfully. Had neuritis and other faults for six weeks. So you are all even with me. Just returned from Minneapolis where Clairbert sang with the Symphony Orchestra in the beautiful Northrup Concert Hall, under the splendid direction of Henri Verbrughen. This was her only orchestral appearance during her four months' American tour. She sailed for home on the Leviathan, December 27, to fulfill her European operatic engagements. And let me tell you, Mrs. Carlyle Scott is doing some real management with the orchestra.

Yes, I know New York and Chicago are ready for Clairbert and will hear her next season. She returns September 1 and opens again with Gaetano Merola's San Francisco and Los Angeles opera companies. Then will follow another transcontinental concert tour which will bring her back to the coast in January for the second time next season. Will later on publish all the glowing notices, also the two roasts. So few people really know a voice—especially an extraordinary voice, and fewer still recognize quickly rare musicianship in a singer. Clairbert is absolutely devoid of tricks—a real coloratura, and the first since Sembrich. A real coloratura is a lyric-dramatic voice with a half dozen extra high notes. These bring in the bank notes.

None of my singers have ever had a program of printed words. Most singers have them apparently to draw attention away from faulty singing and bad musicianship, or else they underestimate the intelligence of their audiences. Clairbert sings like a bird. When you go out in the woods in the springtime (I presume you do; if not, you should) and hear the birds sing, wouldn't you be surprised and shocked if the birds before singing, pulled a few leaves with printed words from the trees and dropped them down to you? Sure you would! Clairbert will remind you of Paul Lawrence Dunbar's poem:

"Mocking bird just stop his singing
'Cause he just so 'shamed hisself,
When Malindy sings."

San-Malo, the Panama violinist, will return from Europe in early January. With him will be Arthur Shattuck. These two artists are returning from a successful tour of England and France, playing joint recitals of all-Bach programs. They will make their joint appearance at the Barbizon-Plaza Concert

Idle Thoughts of a Busy Manager

Hall in New York, Tuesday night, January 13, and will play, following this appearance, in Chicago, Boston, Milwaukee and other towns. San-Malo will give his only New York recital, Saturday afternoon, January 31, at Carnegie Hall.

Gieseking sailed for home, December 15, after thirty concerts in nine weeks. He will return next season, beginning in New York January 17 and make an eleven weeks' tour. This will be the winter and spring of 1932. His criticisms have almost exhausted the dictionary in the way of adjectives, for most critics have acclaimed him as the world's greatest pianist. Of course, I'm too modest to broadcast that.

Anyway, I am not much of a broadcaster. I don't merge worth a darn, and vice-presidents are superfluous except to take the place of dead ones. Our country has always found it difficult to handle and hold one Vice-President, so how come, seven or eleven? That reminds me, the MUSICAL COURIER published quite a list of unmerged and not sub-merged artists in the issue of December 20. And did you read Otto Kahn's comment in the same issue? Such delicious unconscious humor!

I still read the papers sometimes, and I notice the N. B. C. Artists Service claims "250,000 new concert goers have been recruited this season." Well, I went over the whole country and its possibilities with R. E. Johnston, and we could only count 243,000—but maybe we do not know just how to recruit, or maybe we don't know a recruit when we see him. Anyway, we both decided that we were more interested in the N. C. B. this time. What's that? Why, the natural cash balance.

Put me on record (always a Victor), when I find a college youth waiting at the stage door for a phonograph record, I'll be convinced the talking pictures have replaced the spoken drama. And when I find artists rushing up to a microphone and telling it their troubles I will believe in mechanical management—even to V. P.'s. Managers, like artists, must be creative, and artists can only be directed through the personal touch.

One of Columbus, Ohio's, clever critics (name McCombs) made this discovery:

"Most pianists come before us with a gesture, saying 'Behold, what I am about to do to these composers.' Walter Gieseking stepped modestly onto the stage of Memorial Hall Monday night, as one who would say 'Hear what these composers have done to me.' I am blushing all over and yet I do agree with him."

Doris Kenyon (Mrs. Milton Sills) will return to the concert field next season. Her great popularity in the films makes her a fine box office attraction, and her costume recitals are a new and novel feature for concert courses. Mrs. Sills will make her London debut in the spring.

Kreutzberg and Georgi gave ten New York recitals at the opening of this their third season between November 2 and 25 inclusive. Then added six more in early January and will farewell in late March with another half dozen. They are on the coast in February and will return in 1931 and 1932 for another Transcontinental tour.

Strange how some agents like to carry around bad notices by dyspeptic critics of good artists, and spend their time running down other managers and their attractions. Personally, I never know anybody else has other attractions. But I always make it a point to find out what the Anvil Chorus is doing. As Gilbert and Sullivan sang, "I have a little list, yes, I have a little list." But sometime they will be missed but not by me. Every knock is a boost, and I don't mind the Anvil Chorus as long as it keeps in tune and plays fair. But it is pretty bad when it gets off key. You will hear more about this later on. This Idle Thought reminds me of a poem I found while rummaging through my old papers completing my book, "Seeing Stars and Still Believing." This lovely old bit of verse has been in my possession for over twenty-five years and it always strikes home:

(1)
A little boy with heart so light,
Built for himself with his blocks so bright,
A castle, and left it to stand all night.
But, ah, when he came to look next morn,
All the joy from his heart had flown,
His house was wrecked and he heard him mourn,
"Why, somebody's torn my playhouse down,
Somebody has thrown my blocks all round,
Just when I got my work all done,
Somebody tore my playhouse down."

(2)
The mother said to her baby low,
"Sh, little dear, don't cry so,

You'll find as you travel the world around,
Somebody'll tear your playhouse down,
Somebody'll throw your blocks all round,
Just when you get your work all done,
Somebody'll tear your playhouse down."

(3)
That is the old world's way with us all,
Often we'll see our castles fall,
Sweet dream castles, fair and tall,
Wear, we toil and plan alone,
And just as we think to claim our own,
Somebody tears our playhouse down,
Somebody throws our blocks all round,
Just as we get our work all done,
Somebody tears our playhouse down.

And somebody ought to be kicked on the shins, and that hurts.

And this reminds me, Selby Oppenheimer came to town, sacrificing his Christmas at home. Rumor reports he was summoned to New York. He called and he returned. We had a very interesting chat about the restraint of trade and good will toward all. The coast Trinity Bee, Miss Steers and Selby, will, I am sure, continue to give their patrons what they want, and not try to force any clearing house concerts on them.

Catherine Bannmann tells me several people have told her that I was "too egotistical for words," meaning, I guess, my Idle Thoughts. I admit it, but somehow feel I have enough good common sense to back it. Then comes this letter:

1921 Blank Avenue, Bronx.

Dear Sir:

Your "Idle Thoughts" are very tiresome, and only reflect your own ego. Nobody reads them, so maybe it does not matter. A friend of mine says "If there was a vacancy in the Trinity, Wagner would apply for it," and I agree with her.

(Signed) Clo-Clo.

Well, darling Clo and encore; sorry I cannot agree with you. At least two people by your own confession have been reading them, and I assure you if the vacancy occurs, I will not apply for it, I will quietly sit back and expect a summons. Now, will you be good—at least as good as—

CHARLES L. WAGNER

P. S. While on the coast recently, someone asked me if I owned stock in the MUSICAL COURIER. Of course not. They pay me \$25,000 a year for my letters. I spent most of it counting up that 250,000 new concert "recruits."

P. S. No. 2. All my artists are willing to appear in both Civic and Civil concert courses "for money." Even a postal card will bring a reply. In fact, I am liable to reply before you ask.

P. S. No. 3. It looks to me as if we were in line for a Reducing Managers' Association. Nicht wahr?

Manhattan-Symphony Concerts

The Manhattan Symphony Orchestra, Henry Hadley conductor, will start the 1931 season with a pair of concerts this month. The first, on January 11, at Mecca Auditorium, will have as soloists John Powell, who will play the MacDowell piano concerto, and Inez Barbour Hadley, who will sing Ravel's Scheherazade. The orchestra will play the Capriccio Espagnole by Rimsky-Korsakoff and an overture, In Old Virginia, by Powell.

The concert on January 18 will be the third free symphony concert given at St. George's Church. At this concert the American composer William H. Woodin's four musical impressions will be played for the first time by a symphonic orchestra in New York. They comprise four distinct numbers, entitled: Chinese Magic, Lamento, Souvenir de Montmartre, and Tartar Dance. The rest of the program will consist of the Symphonic Poem, Finlandia, by Sibelius; Andante Cantabile (strings only), by Tchaikowsky;

Largo, from New World Symphony, by Dvorak, and Rakoczy March, by Berlioz. Tickets of admission for the church may be obtained by sending a self-addressed stamped envelope to the manager, Charles K. Davis, 119 West 57th Street.

On January 25 the soloists will be Rosa Polnarioff, violinist, and Claudio Frigerio, baritone of the Metropolitan Opera Company. On February 22 Gigli will sing two arias and a group of solos with piano accompaniment.

Horowitz New York Recital January 21

Vladimir Horowitz, who will give a recital in Carnegie Hall, New York, January 21, has had a busy autumn. During October he played two concerts at The Hague, one in Amsterdam, appeared with orchestra at Duisberg and Amsterdam, played under Mengelberg with the London Symphony, and gave a recital in Hamburg. In November

he was soloist with orchestra in Cologne and Vienna and gave recitals in Nuremberg, Prague, Berlin, Budapest, Vienna, Brunn, Cologne, Dusseldorf and Hamburg. December found him in Italy, playing in recital and with orchestra in Rome, and giving concerts in Naples, Salerno, Florence, Sienna, Fiume, Genoa and Milan.

Matinee Musical Club's Christmas Program

The Matinee Musical Club Chorus of Philadelphia gave a concert of Christmas music at the Bellevue-Stratford, Philadelphia, December 16. The chorus presented The Shepherd's Story by Clarence Dickinson, The Virgin at the Crib (Montani), and carols and Christmas folk songs of France, Germany, Russia and so on. Dr. Harry A. Sykes made his debut as conductor of the Matinee Musical Club Chorus on this occasion, and was enthusiastically applauded. One of the most successful numbers was

Christ's Nativity, a cantata written by Dr. Sykes and dedicated to the Matinee Musical Club. Two numbers were played by a quartet made up of Dorothy Johnstone Baseler, harp; Irene Hubbard, cello; Caroline Fox, violin; and Julia E. Williams, organ.

Werrenrath Sings at Benefit Concert

Reinald Werrenrath recently appeared as guest artist with the Men's Glee Club, Plattsburg, N. Y. Mr. Werrenrath, a summer resident of Chazy Lake which is near Plattsburg, assisted the club in a benefit concert to raise funds for its trip to the conclave of glee clubs in New York next spring. Mr. Werrenrath sang ten programmed numbers, and responded to the enthusiastic applause with many encores. The chorus, directed by Lyndon R. Street, were also warmly received. Despite bitter cold weather a large audience was in attendance.



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Mischa Mischakoff Scores as Soloist

Mischa Mischakoff, concertmaster of the Chicago Symphony Orchestra, appeared recently as soloist with that organization, playing the Brahms D Major concerto. According to the reports of the press, the young violinist had a brilliant success.

Said the Chicago Daily News of December 6: "It was a memorable performance. Just as Rodin pointed out that one might walk completely around the Venus de Milo



MISCHA MISCHAKOFF

and find it, from every point, a new, a perfect and a delicately correct, though idealized, work, so Mr. Mischakoff permitted us to walk completely around the Brahms concerto and see it, in its every contour, a perfect, a true, an expressive work of art. The unspoiled and sensitive surface of his mind was quite ready to receive the total impression of a work which is the Omega to that of which Beethoven's concerto is the Alpha; and his workmanship was flawless enough to present yesterday's audience with a perfect photograph of it. The glorious masterpiece totally absorbed the wonderful little fellow who played it, and in the first movement, particularly, Mr. Mischakoff reconstructed it so faultlessly that we heard in it nothing whatever of him and everything of Brahms. He was received with that sort of enthusiasm which could not keep secret from one even so modest as he, surely, the fact that he made a tremendous success."

The Chicago Daily Tribune commented: "Mr. Mischakoff held to the Brahmsian ideals rather admirably, playing with a fine, clean execution, maintaining the line of the composition in its proper prominence, becoming expressive without undue warmth." And the Chicago Evening American critic wrote: "Mischakoff's delivery, bowing and temperament seem to reflect the dignity, simplicity, modesty, these he has... and an evident sincerity vis-a-vis his art. The tone is at times lovely. It was with the cadenza that Mischakoff displayed uncommon technical proficiency. It was played most brilliantly and won for him long and warm applause and many recalls."

"Mischa Mischakoff, the Symphony's new concertmaster, seems destined to be both popular and respected," said the Chicago Herald and Examiner. "His account of the Brahms violin concerto at yesterday's matinee was one that the musician must instantly acknowledge as scholarly, expert, and full of fine feeling. It was Brahmsian in the best sense. It had dignity, yet was free and spontaneous. It scrupulously defined each detail of the superb pattern that grows so quietly and so irresistibly into an expression of beauty quite unsurpassed in all symphonic literature. It was technically so nearly flawless that it deserves to be described as an impeccable performance. It had taste. It glowed with the warmth and beauty of a subtly varied tone. Mr. Mischakoff, in short, possesses true re-creative imagination of the composer. The cadenza was, I am told, by Kreisler, and I believe it is to be preferred to the more familiar interpolation of Joachim. The artist was received enthusiastically. He richly deserved the tribute of the public."

The Chicago Evening Post reviewer said: "This is one of the supreme tests by which a man makes known his artistic stature, and Mr. Mischakoff proved that he was one of the few of the caliber to cope with this music. Brains, heart and fingers must coordinate in the true balance if the beauty and strength of this music is to be made to sound. There was the musicians' grasp of the music expressed with poetic sensibility, yet with a masculine force that kept the balance true. Vigor in the broad phrases, warmth and tenderness of tone in the adagio

and delightfully vigorous accent to the rhythms. Reserved in attitude, with fine poise in the manner of expression, yet with feeling deep and true. A virtuoso technic used by a sincere artist to express the meaning of the music. A genuine demonstration of appreciation was given Mr. Mischakoff. At each pause in the music the applause was most hearty, and at the close a demonstration. An artist who has established himself!"

Choral Concerts in Syracuse

SYRACUSE, N. Y.—Under the direction of Dr. Howard Lyman, professor of voice and choral music at Syracuse University, two outstanding pre-Christmas concerts were presented in Syracuse before notable audiences.

Saint-Saëns' Samson and Delilah was produced in concert form in Crouse College Hall on December 11. This was the thirty-eighth concert of the Syracuse University Chorus in nineteen seasons under the conductorship of Dr. Lyman. The chorus of 200 voices was pronounced the best in tone quality, balance and finish of recent seasons. The visiting soloists were Judson House, tenor, as Samson; Nevada Van der Veer, contralto, as Delilah; and Frederic Baer, baritone, in the three roles of the High Priest, Abimelech and the Old Hebrew. They were all in excellent voice and gave vivid and artistic interpretations. Horace Douglas, young Syracuse organist, won honors in his support of both chorus and soloists.

One of the finest performances of the famous Handel oratorio, the Messiah, ever heard in Syracuse, was presented on December 14 by the Choir of the University Methodist Church, Dr. Lyman, director. The church was packed and people turned away. The choir of about 100 voices was supported by three guest soloists—Ernest Davis, American tenor; Georgia Putney, contralto;



Photo by Barnard, Syracuse
DR. HOWARD LYMAN

Francis McLaughlin, baritone—and by Ethel Binnington, young soprano from St. Louis, regular choir soloist. Miss Putney is soloist of the First Presbyterian Church of Syracuse, and both Miss Binnington and Mr. McLaughlin are students of Dr. Lyman in the voice department of Syracuse University. The interpretations of the soloists and the marked enthusiasm and perfection of choral utterance throughout the oratorio have evoked widespread comment. Notable organ accompaniment was provided by Margaret Payne Birrell.

Cornish School Notes

SEATTLE.—The following dancers were recently awarded scholarships by open competition for study of Spanish dancing under Cornelia Niles, at the Cornish School, Seattle: Sylvia Kane, LaVona Muszynski, Mildred Quist Dix, Uwardad Egle. They were chosen from among many contestants, by a committee of carefully selected judges. Cornelia Niles, with her sister Doris, is one of America's leading dancers, and is known throughout Europe and America for her brilliant technic and thorough knowledge of all types of Spanish and Oriental dancing, having visited the various countries of the Near East, and studied the native dances at first hand. Miss Niles has had the honor of appearing before the King of Spain and the Sultan of Arabia. She joined the faculty of the Cornish School recently and has appeared in recital in the Cornish Theater with great success. M.

Stueckgold Recital January 27

Grete Stueckgold, Metropolitan Opera soprano, will make her postponed American concert debut in Town Hall on January 27.

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HANS BARTH, Associate Director**Music-Drama-Dance Club
Musical**The Music-Drama-Dance Club musicale
of December 20 found President Julia Sear-
geant Chase Decker happy over the excellent
program and attendance. Sylvia Frances
and Bessie Goldsmith, sopranos; Hunter
Sawyer, tenor; Constantine Stronghilos, pi-
anist; with Louis Clayton Woodruff and
Caroline Lowe, accompanists, were heard in
a varied program. The three singers are
from the Caroline Lowe studios, and all ex-
celled in easy vocal production allied with
clear enunciation; their teacher played the
accompaniments. Mr. Stronghilos is a youth-
ful pianist of fine promise, and The Berke-
ley Players presented two one-act plays
which were enjoyed. Guests of honor in-
cluded Mesdames Minnie Ewell Crawford,
Leila Cannes, Pleasant Jordan Gantt, Flor-
ence Foster Jenkins, Harry Lilly, John Mc-
Nulty Ryan, William R. Stewart, Prutting,
Royer, Naisawald, Anderson, Dr. Ray,
Ralph Anspach and Riesberg. President
Decker gave a Yuletide Tea, December 27,
and announced a luncheon and dance for Jan-
uary 17, at the Hotel McAlpin.**Arthur Kraft Active**Arthur Kraft, tenor, recently returned to
New York after making successful appear-
ances in Pittsburgh, Philadelphia and Rock
Hill, S. C. In Pittsburgh he was one of the
soloists in the American premiere of
Piechler's Sursum Corda; in Philadelphia
he sang in Parker's Hora Novissima; and
appeared as Faust in Rock Hill. He also
sang in Bach's Christmas Oratorio (Flush-
ing, L. I.) and gave a joint recital with
Norman Jolliffe (Larchmont, N. Y.). Fu-
ture engagements include a recital in Al-
bany, an appearance as soloist in Handel's
Messiah, Johnstown, N. Y., and several re-
citals in the Middle West.**Sylvia Lent for New Haven**Sylvia Lent, violinist, will appear as solo-
ist with the New Haven, Conn., Symphony
Orchestra on January 18. The young ar-
tist recently gave a recital in Oneonta, N. Y.,**Programs of Hart House Quartet
in New York**The Hart House String Quartet, desiring
to offer as comprehensive a list of works as
is possible in three recitals, has made this
splendid choice:First concert: Modern Program—Quartet,
Opus 16 (Hindemith), Second Quartet, first
performance (Kosa), Quartetto dorico (Res-
pighi).Second program: English School—Cha-
cony (Purcell, 1680), Quartet, Opus 14
(Goossens), Quartet (Deliuss), Two Fan-
tasia (Purcell).Third program: Classic—Quartet, Opus
20 No. 5 (Haydn), Quartet, Opus 135
(Beethoven), Quartet, Opus 51, No. 1
(Brahms).The concerts will be held in Steinway
Hall, which lends itself admirably to the
performance of chamber music. Dr. Law-
rence Mason, critic of the Toronto Globe,
remarked in his columns recently, after the
quartet's recital in that city: "There is a
peculiar quality, or glow, to their concerts,
which makes an evening with this stellar
ensemble more than a concert—an event."Following their New York recitals, the
Hart House Quartet leaves for a tour of
the United States and Canada, which willon the local Community Concert Course.
Miss Lent returned this fall from Europe.
She sailed from America early in July, and
while abroad attended the music festivals,
spent some time in Switzerland and the Bay-
arian Alps, and gave a successful recital in
Berlin on October 7.**Hadley Guest Conductor With
Boston Symphony**Henry Hadley will be guest conductor of
the Boston Symphony Orchestra in that city
on January 16, 17, and also at a concert in
Cambridge on January 15. The programs
will be: the Haydn symphony in E flat, No.
1; McKinley Masquerade; Hadley's Tone
Poem, Salome, and his Chinese suite, Streets
of Peking.**PUBLICATIONS****New Songs by Warren Storey-Smith.**—
Warren Storey-Smith, well known composer,
critical and teacher of Boston, has made set-
tings of four poems from In Memoriam by
Alfred Tennyson. The music is written in
an extremely interesting, flowing style, of
which the accompaniment is an exceedingly
important feature. The songs are, indeed,
the skilled writings of a musician who has
succeeded in making what might almost
justly be called vocal chamber music. The
result is impressive, and the songs should
prove a delight to any cultured audience.
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rangement is for four-part chorus of men's
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poignant melody, a melody such as can
scarcely be conceived by the artist composer.
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they are amazingly impressive when they
do at last come to our ears. Mr. Dett has
made a masterly arrangement of the work—
not too sophisticated. (G. Schirmer, Inc.,
New York.)keep them busily engaged until the end of
April.**GEORGE KOSA,**Hungarian composer, whose quartet will be
played by the Hart House String Quartet
on January 12.**MEMBERS OF THE HART HOUSE STRING QUARTET,**who have been enjoying an extensive concert tour of this country, photographed with
George Barrerre (center) who recently appeared with his Little Symphony in the Hart
House Theatre, Toronto. The Hart House Quartet will be heard on Monday evening,
January 12, at Steinway Hall, New York, in the first of a series of programs here.**GERALDINE RIEGGER**CONTRALTO—(Cheerio Hour)
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Arthur Hice Discusses Influence of Folk Music on Great Composers of All Countries

His Wide Research and Great Interest in the Subject Give Weight to His Words—Feels That America Needs a Nationalistic School

During his many travels abroad, Arthur Hice, pianist (who will be heard in recital at the Barbizon-Plaza on the evening of January 20 and in Philadelphia on January 14), became especially interested in the folk and nationalistic music of the various countries he visited. Last year at his recital in Town Hall he played a group of compositions by Czech composers which have lingered in this writer's memory as beautiful examples of colorful music.

"Just how did you happen to take up this particular subject?" the writer asked Mr. Hice one evening as we were conversing about the matter.

"I have always been interested in folk music," he told us; "in fact I cannot remember a time when the simple music of the people did not appeal to me, and while abroad

complicated polyphony of those times by the Lutheran Church.

"If one further follows Musical History it will be found that the early Italian lutenists used folk dances in their first attempts at instrumental music which later developed into the Suite. We see that Haydn used Croatian folk-songs for many of the prestos in his symphonies; while Schubert, who is typically Viennese, wrote many Viennese waltzes and dances including the ländler, the rhythm of which he also used for some of the scherzos in his sonatas. Of course, you know that the ländler is a slow German waltz of rustic character," Mr. Hice very kindly explained with a smile, probably on seeing our puzzled expression.

But it was all very interesting, and so we managed to have the pianist tell us more. He then emphasized the point that all composers have recognized the direct appeal and fresh simplicity of folk music. "Brahms," Mr. Hice said, "though he wrote only absolute music, used folk songs as themes in several of his instrumental works, such as the theme of his variations in the andante movement of his sonata in C major, Opus 1. And this composer was also greatly influenced by the spirit and vigor of the old popular ballads, finding great inspiration in those of the Nordic races. Furthermore, it is little known that Brahms harmonized a whole volume of German folk songs which are a valuable asset to any collection of the most beautiful examples of such music. Then, too, there are his Hungarian Dances.

"Poland is also a conspicuous example in its supply of folk melodies for the music of its composers," Mr. Hice continued. "Of course, Chopin is the peer of them all in his exquisite and individual manner of incorporating the spirit of Polish folk music into his works. This trait was motivated by reason of his great nationalistic spirit, plus the fact that Poland is replete with folk music. There, too, the dance plays an important part in the life of the people, and the Polonaises and Mazurkas of Chopin are compositions most readily associated with him."

"Coming closer to our own times," Mr. Hice said, "we find that Liszt used the Hungarian gypsy music as the source of his Rhapsodies, in particular, and it is very interesting to note that Liszt, by his very use of folk music, constituted a great impetus to other nations, such as Russia, Norway and Czechoslovakia; I would even go so far as to state that Liszt has greatly influenced all the modern nationalistic schools of which Russia is the most interesting."

"How do you find the moderns making use of folk music?" we asked.

"I am very glad you have brought up this question. A great many people have the erroneous impression that a nationalistic composer uses, perforce, only actual folk songs as the basis for his works. Nothing is, in reality, farther from the truth. Grieg always insisted that his themes were almost wholly original; Dvorak, in his Slavonic Dances, simply endeavored to catch the color and the rhythmical vivacity of the music of his native land; Moussorgsky performed a miracle of re-creation of the Russian folk music in Boris Godounoff, and such an intensely nationalistic composer as Sibelius, in our day, has declared he has never made conscious use of one actual folk song in his symphonies.

"I think that this is the highest service folk songs can be to a composer,—to fire his original invention to a point where his music is a complete reflection of his own individuality, and at the same time, completely representative of his nation. This also answers your question in part as to how I find folk music of special value to the composer. The

modern Hungarian composers, Bartok and Kodaly, whose devotion to their native Magyar music has been life-long, admirably illustrate this point. Furthermore, these fast-disappearing spontaneous expressions of nature are preserved for all time when they are incorporated in a great composer's work.

"Did you ever actually attend any performance which gave you a real insight into folk music and dancing?"

"I have had most extraordinary experiences in this way in many out-of-the-way corners," Mr. Hice related; "for example, in Morocco and Tunisia. I have always been interested in the exotic and colorful in travel, and I was especially fascinated in seeing how this is reflected in the life of the people. It was in Northern Africa I witnessed some of the most thrilling national dancing I have ever seen. For the people themselves it actually becomes hypnotic through the marvelous rhythms of drummers and intensity of the dancers. Then again, in a little town in Hungary called Meszokovyd, I witnessed the peasants dancing the Czardas the whole afternoon, accompanied by the vil-

lage band. Both men and women were arrayed in the most gorgeous and fantastic costumes. The whole square was a swirling mass of color and it all was a most thrilling folk expression seemingly untouched by modern life. Neither can I soon forget the sight of hundreds of Viennese waltzing in the Hofburg, or the gypsies in their caves at Granada.

"While I was in Prague," Mr. Hice went on to say, "I made some extensive research in the folk music of the Czechs, as I was particularly interested in the works of Smetana, Dvorak and Janacek; Czechoslovakia is one of the most active countries of the modern nationalistic movement, and I was intrigued in following how Smetana, as the founder of the Bohemian School, had evolved the folk rhythms and melodies in his compositions, such as in the Bohemian Dances for piano. He wrote many operas, including The Bartered Bride, a genuine folk opera, and others based on Czech national history and legend. He has also some great symphonic poems to his credit, which he

(Continued on page 52)



ARTHUR HICE

for a year and half this last time, I had particular opportunities to indulge my hobby. Perhaps the greatest reason why I have always been interested in folk music is that I believe that it is necessary to know that particular type of music if one wants to have a real feeling for and understanding of the various modern National Schools.

"Often one hears laymen, and even musicians, saying that they cannot grasp the 'feel' of certain foreign compositions. This, I believe, is directly due to the lack of understanding of the musical idiom and fundamental characteristics of those countries' folk songs, since it will be found in many instances that many of the great compositions are based either in melody, rhythm or form on the folk music of the composer's country. Folk music is the spontaneous expression of people of any country, and, although music is a universal language, it is as necessary for one to sense the special characteristics it displays in the various countries, as it is to be cognizant of the idioms and peculiar manners of speech inherent in the various spoken languages, if one wishes to experience all the nuances of mood and feeling expressed. This approach to the various 'musics' of the world implies some appreciation of the scales and characteristic intervals used, the rhythmical construction, and the many means by which different moods are expressed. Indeed, some knowledge of the predominating traits of character and temperament of the various races and the historical and geographical (I might say, climatic) influences which have been exerted upon them, appear to be almost indispensable as well.

"Of course," Mr. Hice explained, "one cannot hope to come to know the sophisticated classes of any country through the study of folk music, since, unfortunately, the sophisticated classes have only too often lost their individuality and distinctive racial inheritance. And for this very reason we find that when musical composition becomes too involved or too imitative of other styles, composers turn to folk music in their search for a more direct and natural expression of themselves."

"How have you found this to be true?" we asked.

"A close study of Musical History will prove my statements," Mr. Hice remarked. "Take for example the great German chorales used by Bach and his predecessors! The folk tunes in these are easily discernible, for scholars have found that many of the hymns are nothing less than folk songs transformed into church music by rhythmic changes only. This was a direct result of the complete breaking away from the too ornate and

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AN INTERVIEW WITH WHEELER BECKETT

It was in the spacious and beautiful Paris studio of Gilbert White, the well known mural artist, that I first met one of the youngest American conductors, a clean-cut, sportsmanlike figure, one of whose charming characteristics is his ready wit and the power to tell an excellent story to illustrate almost anything that may come up during a conversation. Such was my first impression of Wheeler Beckett, fresh from his triumphs in Berlin and Vienna.

Sipping sparkling cocktails in a corner of the studio, interrupted occasionally by Gilbert White's well-known humorous sallies regarding his own paintings, I found that Wheeler Beckett was born in San Francisco thirty-two years ago.

"As a boy, I studied in Paris," he started, after a good deal of coaxing, "but I graduated from the Music Department of Columbia University in New York."

When he was a choir-boy singing at Grace Church, Beckett organized an orchestra among the boys. His studies finished, he

César Franck, Debussy and two of his own compositions. The Berlin critics were enthusiastic in their praise of the rising young American conductor.

"He won more and more direct contact from movement to movement in Mozart's Jupiter Symphony," wrote Karl Westermayer in the Berliner Tageblatt, "thereby gaining the possibility of showing his musical certainty. . . ." "Wheeler Beckett proved to be an energetic and sure conductor. His movements are clean cut and decisive. Technically, he is a great master," wrote Dr. W. Sachse in the Berlin Anzeiger.

At the end of September, Beckett conducted the Vienna Symphony Orchestra in Vienna in the Grosser Konzerthaus-Saal. His success was immediate, and in recognition of his undoubted talent he was invited to conduct the Vienna Philharmonic Orchestra, whose regular conductor is Clemens Krauss. Beckett is the first American to achieve this honor, for this orchestra has been conducted in the past by such famous names as Richard Strauss, Franz Schalk, Felix Weingartner and Arturo Toscanini.

Beckett's debut in Paris is with the Straram Orchestra at the Theatre des Champs Elysées, in a program replete with interest. He will conduct Wagner's Flying Dutchman and the Siegfried-Idyll, the Symphonie Heroïque of Beethoven, the Prélude à l'Après-Midi d'un Faune, of Claude Debussy, and L'Amour Sorcier of Manuel de Falla.

N. de B.

Parker Studio Christmas Recital

Mabel M. Parker presented her pupils in a Christmas recital in her studio in the Presser Building, Philadelphia, on December 20. Each invited guest had been asked to bring some small toy to be sent to the Salvation Army for the poor children on Christmas, and the response was so generous that in Miss Parker's introductory remarks, she thanked the guests warmly.

Those pupils who took part in the program were: Margaret Riehm, Ruth Fowler, Hazel Heffner, Dorothy Hazel, Olga Swan and Madeleine Culver. Margaret Riehm sang Mozart's Alleluia and Johann Strauss' Blue Danube. She displayed a voice of clear, pure tone, true intonation, great flexibility and clear enunciation. Ruth Fowler sang a carol of Hayti—Jesu, Thou Dear Babe Divine—and Who'll Buy My Lavender. Miss Fowler has a sympathetic quality in her voice well adapted to these songs, and in addition a very pleasing stage presence. Hazel Heffner sang The Artisan by Harriet Ware, and Little Boy Love by Sanderson. Miss Heffner is a comparatively new comer to the Parker Studio and a happy addition to the list of Miss Parker's pupils. Her voice is of a pleasing quality, well controlled and prophetic of a fine future. Dorothy Hazel sang Gretchaninoff's Over the Steppe, and Spring Song of the Robin Woman by Cadman—two widely divergent songs, but each well done. Miss Hazel has a rich, mellow voice, which she uses with ease, showing fine training and excellent possibilities.

Olga Swan sang an aria from Tosca. Due to the strenuous demands of the aria and the fact that she was suffering from a cold, Miss Swan sang only once, but in this she exhibited the beauty of tone quality, wide range, and calm ease, which always characterizes her singing. Miss Swan gave a successful recital last season. Madeleine Culver sang The Almond Tree by Schumann and the Bird Song from Paggiacci. Miss Culver sang well, especially in the Bird Song. She has a voice of coloratura style, of a happy, lilting quality. She should go far, with the maturing of the years and the acquisition of repose of manner.

Margaret Riehm read a chapter from Dickens' Christmas Carol, and following this, all sang four Carols by candle-light—Noel, Hark the Herald Angels Sing, Joy to the World, and Holy Night. Miss Parker accompanied all of her pupils with her usual sympathy and skill.

M. M. C.

Vera Nette Entertains

Vera Nette, well known vocal teacher, gave a Christmas Eve party at her New York studio for ten prominent artists, including Mabel Murphy, pianist; Ethel Rebag, violinist; Harold Morris, pianist and composer, and Mrs. Morris; Rafaelo Diaz, Metropolitan tenor; Charles Stone, tenor, formerly of the American Opera Company; Brooks Smith, pianist, and a Juilliard Scholarship winner, and Guy Moore, of the Theatre Guild.

Beethoven and Schumann for Next Friends of Music Concert

The Beethoven Mass in C Major will be performed by the Friends of Music on January 18 at the Metropolitan Opera House. Also on the program will be Pfitzner's arrangement of eight choruses by Schumann for women's voices. Soloists in the Beethoven Mass will be Ethyl Hayden, Margaret Matzenauer, Dan Gridley and Dudley Marwick. Artur Bodanzky will conduct.



WHEELER BECKETT

went back to California, and it was not long before he had gathered around him an enthusiastic group of young people anxious to play in an orchestra under his direction.

"I had ninety young men in that orchestra," he explained, with a rising enthusiasm and an increasing intensity, "and we gave a great number of major works. During the four years I conducted, we gave thirty-two concerts and, whereas at the beginning, our audiences were meager, as time went on San Franciscans became so keen about the Young People's Symphony Concerts that seats had to be booked well ahead."

But Wheeler Beckett is not the man to remain satisfied with comparatively small successes. He had heard of Felix Weingartner in Basle, the celebrated conductor, the associate and pupil of Hans von Bulow, who had himself imbibed the Beethoven tradition from the great master himself.

"I decided to reach Weingartner, and as letters from California take a long time, I simply packed up my trunks and started out for Europe. At the end of a few weeks' travel, I finally stood before Felix Weingartner. To my request that he teach me, he replied that his annual course had just finished and that I must wait another year to join the class. You can imagine my despair!"

"But you can teach me alone," I begged of the great conductor.

"It is impossible," was his reply.

"I've come all the way from San Francisco to learn from you," was my pleading answer, "I'm sure you can teach me."

"And I placed the chairs in the room in groups, and tried to prove to him that I could conduct him at the piano, with the chairs as dummy musicians.

"It is an idea," was Weingartner's reply, "I will think about it and let you know."

For one week Wheeler Beckett waited for that letter, not daring to trouble the venerable professor. And finally the answer came, suggesting that he was willing to try the experiment of giving private lessons.

"That first year, I was alone. Now there is a class of pupils, working privately, once the famous courses are closed."

For three seasons Wheeler Beckett has been studying an entirely classic repertoire, consisting of over seventy works. He has worked on Weingartner's two favorite composers, Beethoven and Berlioz, about whom he has written several books.

Beckett made his European debut on September 10 of this past year, in Berlin, conducting the Philharmonic Orchestra in the Philharmonie, with Nicholas Orloff as soloist. His program consisted of Mozart, Chopin and Brahms. A little over a week later he gave his second concert with the same orchestra, at which he conducted Beethoven,



MARY WIGMAN,

celebrated German dancer, photographed at a reception at the Plaza Hotel, New York, held in her honor by the Concert Dancers' League. The dancers in the group are officers of the league, left to right: (standing) Elsa Findlay, Margaret Severn, Sara Mildred Strauss, Miriam Marmein and Edwin Strawbridge; (seated) Mary Wigman and Agnes de Mille, president of the league. The reception was the first function ever given by the Concert Dancers' League.

Reception for Mary Wigman

A unique event in the history of the dance took place on the afternoon of December 26, when the Concert Dancers' League held a reception at the Plaza, New York, in honor of Mary Wigman, distinguished German danseuse. Widely celebrated dancers gathered at the reception to greet their renowned colleague on her first visit to the United States.

Directors of the League were hostesses at the reception. These were: Agnes de Mille, Miriam Marmein, Elsa Findlay, Sara Mildred Strauss and Margaret Severn. Sponsors of the League who took part in extending invitations and receiving guests at the Plaza were: Eva LeGallienne, Alexander Archipenko, Deems Taylor, Hugh Ferriss, Ruth Draper, Fannie Hurst, Robert Edmund Jones, Kendall Mussey, Norman Bel Geddes, and Alma Gluck Zimbalist.

Guests who were present at the reception included Mr. and Mrs. Josef Lhevinne, Mr. and Mrs. Ernest Hutcheson, Mr. and Mrs. Albert Stoessel, Mr. and Mrs. David Mannes, George Gershwin, Felix Warburg, Mr. and Mrs. Harkness Flagler, Pedro de Cordoba, Rev. John Hayes Holmes, Mr. and Mrs. John Martin, Mrs. Samuel Lewisohn, Edith Barrett, Granville Vernon, Mrs. Paul Cravath, Mrs. Henry Moskowitz, Margaret Desoff and Mr. and Mrs. Arthur Reiss. Members of the League who were present included: Argentina, Ruth St. Denis, Carola Goya, Martha Graham, Ronny Johansson, Hans Weiner, Doris Humphrey, Ruth Page, Ted Shawn, Yvonne Georgi, Irene Marmein, Edwin Strawbridge and Harald Kreutzberg.

The afternoon was doubly festive for League members, as it marked a function that was the first of its kind that the Concert Dancers' League has ever held, and also was the occasion for welcoming Miss Wigman as a distinguished addition to the Concert Dancers' League, of which she has recently become a member.

Agnes Davis Heard in Westfield

Agnes Davis, soprano, a graduate of the Curtis Institute of Music, Philadelphia, recently appeared in Westfield, N. J., on a joint program with The Compinsky Trio. Winner of a scholarship offered by the Treble Clef Club of Denver, Miss Davis three years ago was also awarded an Atwater Kent scholarship.

Miss Davis is a member of the Philadelphia Grand Opera Company, and has been heard this season in Gianna Schicci, Thais and other operas. On January 9 she was scheduled to appear on the Atwater Kent radio program.

Kipnis Now an American Citizen

Alexander Kipnis, Chicago Civic Opera basso, who came to this country six years ago, has now become an American citizen. Mr. Kipnis recently talked over the radio

during one of the Chicago Civic Opera performances, and his diction and pronunciation of English were so perfect that it might have been his native tongue.

Recital Management Arthur Judson Notes

The January engagements of Muriel Kerr will take her to Wilmington, N. C., St. Louis, Kansas City, Eureka, Ill., Waterbury, Conn., and Erie, Allentown, Birmingham, Uniontown and Germantown, Pa. Marian Anderson, who returned December 23 from a successful tour of Europe, is appearing in Seattle, Bellingham, Fresno, Los Angeles, Glendale and other Pacific Coast cities. Harry Melnikoff played in Bryn Mawr, Pa., December 3, and in Chicago, December 5 and 7. Lawrence Strauss will appear during January in Washington, D. C., and Bryn Mawr. Martha Baird was heard on January 9 in the first of four Chopin recitals at the Barbizon-Plaza, New York, the other dates being January 16, 23 and 30.

These artists are all affiliated with Recital Management Arthur Judson, New York.

Two Sammis-MacDermid Artists Active

Two young singers emanating from the studio of Sibyl Sammis-MacDermid and doing much professional work are Mildred Johnson, contralto, and George Knisely, baritone.

Miss Johnson, besides fulfilling a high salaried solo church position in Manhattan, is a staff artist for the Columbia Broadcasting Company, appearing at regular intervals as soloist on the Artists' Recitals, Voice of Columbia, and the Cathedral Hour.

Mr. Knisely sings regularly in church and has recently sung for the New York Federation of Women's Clubs at the Hotel Astor, the Sorosis Club at the Hotel Delmonico, the Mozart Society at the Hotel Astor, with other appearances at Yonkers, N. Y., Greenwich, Conn., Great Neck, L. I., and Bound Brook, N. J.

Concert for Children in Philadelphia

Ernest Schelling recently conducted the Philadelphia Orchestra in one of the most successful programs in the series of children's concerts which he is presenting in Philadelphia. Mr. Schelling described the woodwinds to his youthful audience, illustrating his lecture by colored slides and by flute, oboe and English horn solos. Slides were also used to illustrate the nursery rhyme themes in Quilter's Children's Overture. Other numbers included the scherzo from Mendelssohn's Midsummer Night's Dream and the March of the Sirdar from Ippolitoff-Ivanoff's Caucasian Sketches. The children sang The First Noel, led by the boys of St. Peter's Choir School.

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Ukrainian Chorus of Chicago Gives Interesting Program

**Florence Austral Delights Kinsolving Musicales Audience—
Five Concerts by Chicago Symphony—Concialdi at
Beachview Club—College and Conservatory
Notes—Local News Items**

CHICAGO.—Appealing to the eye with colorful costumes and to the ear with beautiful singing, the Ukrainian Chorus of Chicago was heard at the Civic Theater, on December 28, in a program by Ukrainian composers, sung entirely in that tongue. George Benetzky was the able conductor. Their singing on this occasion justified the awarding of first prize to them in the Chicagoland Music Festival conducted by several newspapers last summer, and the audience was demonstrative in its approval.

FLORENCE AUSTRAL GIVES KINSOLVING MUSICALES

Florence Austral delighted the distinguished audience at the Kinsolving Musicales Morning of December 30, at the Blackstone Crystal Ballroom. She sang beautifully and gained the hearty plaudits of the audience throughout.

The soprano was assisted by John Amadio, who once again displayed his virtuosity on the flute in various numbers for that instrument, and greatly pleased the listeners.

CHICAGO SYMPHONY GIVES FIVE CONCERTS

Two of the five concerts given by the Chicago Symphony Orchestra during holiday week featured the children's chorus from the public schools. On December 29, Conductor Stock presented a special program, again bringing out Piere's Children at Bethlehem, which made such a distinct success a week before with the same eight soloists and the children's chorus. The program also included Bach's Pastoral from the Christmas Oratorio, Weinberger's Symphonic Poem, Christmas, and Rubinstein's Ballet Music from Feramors.

At the regular Tuesday afternoon subscription concert, December 30, the same program was repeated in its entirety, with the exception that Stock's Symphonic Waltz was played in place of the Rubinstein Ballet Music. Children and orchestra gave another exceptionally fine performance of the Piere two-part Mystery. In the purely symphonic numbers, the orchestra was at its best, which means playing of a high order.

On New Year's night the popular concert was given.

The twelfth program, on January 2 and 3, was in the form of the annual Theodore Thomas Memorial, and comprised the Gluck Iphigenie en Aulide Overture, the Brahms F major Symphony and the Strauss tone poem, Ein Heldenleben. All familiar numbers, they were presented with the reverence and spirit befitting the occasion, under the forceful direction of Frederick Stock.

CARA VERNON RECITAL POSTPONED

Owing to the late arrival of several manuscripts, Cara Vernon's recital, scheduled for January 5, has been postponed until January 20, at which time she will present a modern program, made up of Scriabin and Debussy numbers. Miss Vernon makes a specialty of the moderns and has been termed a "musical rebel" on that account.

CONCIALDI AT BEACHVIEW CLUB

An unusually large audience attended the Twilight Musicales at the Beachview Club, on December 28, when Eusebio Concialdi, baritone and Arthur Becker, pianist, furnished the program. Club members and their guests showed much appreciation for these recitalists, who gained another legion of enthusiastic admirers.

CHICAGO MUSICAL COLLEGE ACTIVITIES

C. C. Beverly, pupil of Blanche Barbot, was feature artist in the opening number of

a concert series inaugurated in Texarkana, Ark.-Tex., on December 28.

Eunice Steen, soprano, has been engaged for five weeks of appearances in the Balaban & Katz theaters.

Adeline Ambrose, soprano, pupil of Mary Wendling Titus, sang a group of numbers on a musical program given by the Altar and Rosary Society of St. Agatha's Church. She was also guest soloist at the installation service of the Holy Name Society of St. Agatha's.

Julieka Turley, contralto, sang for the North End Club at one of their recent meetings.

Voice pupils of Herman Devries were presented in recital in the Little Theater of the college on January 8.

On January 9, pupils of Mable Lewis Howatt gave a dramatic art recital.

BEDUSCHI REMOVES STUDIO

Maestro Umberto Beduschi (since January 1) is located in the Kimball Building, where he has taken more commodious studios to accommodate his large vocal class.

PAUL ALTHOUSE PASSES THROUGH

Paul Althouse, Metropolitan Opera tenor, who made several highly successful guest appearances with the Chicago Civic Opera this season, passed through Chicago this week on his way to the Pacific Coast to fill concert engagements.

ISA KREMER

Isa Kremer delighted a large audience with her fascinating art at Orchestra Hall on New Year's Eve.

AMERICAN CONSERVATORY NOTES

Juilliard Foundation extension scholarships in the American Conservatory for the year 1930-31 are held by the following: Betty Dando, G. Archer Farrell, Harriet Parker, Pauline Peebles, Pierson Thal, Samuel Thaviu, Helen Watson and Freda Longfield. These students are all doing graduate and post-graduate work with leading teachers. Several of them have already won distinction in local and national contests, in professional concert appearances and as composers.

Private lessons and classes in theoretical subjects were resumed at the conservatory on January 2, following the Christmas recess. Pedagogy classes under John J. Hattstaedt and classes in music history under Leo Sowerby and Edoardo Sacerdote will recommence on January 10.

A performance in Kimball Hall will be given by the opera class, Edoardo Sacerdote, director, on January 17. The program will include the second act from Faust; the first act from Il Trovatore, the second act from La Boheme, and the first act from Traviata. The three first mentioned operas will be sung in English and Traviata in Italian.

Esther Sachs, of the department of dramatic art of the American Conservatory, presented her pupils in recital in Studio Theater on January 2.

La Vina Thorkleson and Esther Hawkins presented their piano pupils in recital at the conservatory during the holidays.

JEANNETTE COX.

Roxy Theatre Unemployment Concert Tomorrow

Two hundred musicians, under the leadership of Erno Rapee, will play at the Roxy

Theatre tomorrow at 11 A. M., beginning a series of concerts in aid of unemployed New York musicians. The proceeds will be turned over to Local 802, the New York branch of the American Federation of Musicians. The orchestra will be made up of the regular Roxy forces with seventy-five unemployed instrumentalists as extras. The latter will be paid at the regular union rate. The concerts will be broadcast on a national hook-up over station WJZ.

Metropolitan Opera

(Continued from page 12)

selle and Miss Telva held the huge audience enthralled. The trio with Miss Ponselle, Miss Telva and Tokatyán was also enthusiastically received. Pollione was splendidly sung by Tokatyán, whose rich voice was admirably displayed in this role. His acting was convincing and he looked well. Ororoso, Clotilde and Flavio were sung by Tancredi Pasero, Minnie Egner and Giordano Paltrinieri respectively.

Tullio Serafin received his share of applause for his conducting. He maintained an admirable spirit throughout, and his tempi were beyond cavi.

AIDA, JANUARY 1 (MATINEE)

There were two last minute substitutions at the special New Year's matinee: Myrna Sharlow replaced Leonora Corona, and Julia Claussen Karin Branzell, both of whom were ill.

Mme. Sharlow made her first appearance at the Metropolitan as Aida and acquitted herself creditably. In excellent voice she sang with tonal beauty and clarity. Mme. Sharlow looked attractive and acted convincingly, coming in for a large share of the afternoon's applause. Mme. Claussen, who has been called upon at the last minute before, rose to the occasion and gave a fine performance. Giovanni Martinelli, recovered from his recent indisposition, sang Radames with vocal power and richness. The rest of the cast was satisfactory, with Mr. Serafin conducting.

FAUST, JANUARY 1, 1931

A third repetition of the ever popular Faust found a large audience in holiday mood, the singer-actors being Lauri-Volpi, who sang the title-role with sweetly sympathetic voice; Ezio Pinza, whose devilish Mephisto was well done, sharing recalls with other stars; Giuseppe Danise, who was a sympathetic brother to the fair Marguerite; James Wolfe, as Wagner; Queena Mario,



SIEGFRIED HEARST.

whom George Engles of the NBC Artists Service has announced as an addition to the booking staff of that organization. Mr. Hearst, well known in the concert management field, will have charge of the booking in the Middle West and Canada. His headquarters will be in Chicago at the offices of the NBC Artists Service.

who as Marguerite won recalls galore, and who flung a "Happy New Year" to the audience on curtain-calls just before the new day and year arrived—the audience roared a similar wish to the artists. Pearl Besuner was a comely Siebel, and the ever steady Henriette Wakefield filled the semi-humorous role of Nurse Marthe perfectly. Scenic representation was satisfactory if not sensational, groupings and costuming praiseworthy, and Conductor Hasselmans wielded an authoritative baton.

[BOCCACCIO, JANUARY 2]

[LUCIA, JANUARY 3]

(See stories on page 5)

I See That

Giuseppe Boghetti will present his artist-pupil Beulah McGorvin, contralto, in a debut recital at Plays and Players, Philadelphia, January 28, with Ruth Leaf Hall at the piano.

Simon Bucharoff's textbook of piano playing, The Modern Pianist, is to be placed on sale on or about January 20.

Sylvia Lent will appear as soloist with the New Haven Symphony Orchestra on January 18.

The Hart House Quartet will give the first of their three New York concerts on Monday evening, January 12.

A full report of the annual conference of the National Civic Music Association of America, in session in Chicago this week, will be printed in next week's edition of the MUSICAL COURIER.

The 1931 Salzburg Festival will be held from July 25 to August 30.

Maria Nemeth has been engaged for the 1931 opera season of the Gran Liceo at Barcelona, Spain.

Lily Pons' Metropolitan Opera debut was a dazzling success.

Kathryne Ross continues her operatic triumphs in Palermo, Italy.

Alexander Kipnis, distinguished basso of the Chicago Civic Opera, is now an American citizen.

The New York music critics' concert this past week was a fiasco d'estime musicale but otherwise the cleverest entertainment of the season to date.

Max Rosen, violinist, is now under the management of Arthur Judson.

Mary Wigman was tendered a reception on December 26 by Concert Dancers' League in New York.

Wheeler Beckett, young American conductor is now winning a reputation in Europe.

Horowitz will give a New York recital on January 21.

Grete Stueckgold will make her American recital debut at Town Hall, New York, on January 27.

Rosa Ponselle will sing Traviata for the first time at the Metropolitan Opera House on January 16.

The Tollefsen Trio enjoyed remarkable success in its tour of the Mid-West, recently completed.

Ralph Angell received high praise from the French press on his recent appearance in Quebec.

Frederick Schlieder last month delivered a lecture on the Development of the Art Sense, at Bryn Mawr College.

Whithorne's latest work The Dream Pedlar will be played on January 16 by Artur Rodzinski and the Los Angeles Philharmonic Orchestra.

The New York String Quartet will be heard in recital at Town Hall on January 8.

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JOHANNA GADSKI,

who enjoyed a short rest at Atlantic City, prior to opening her third successive tour with the German Grand Opera Company in Washington, D. C., at the National Theater, on January 5. *Götterdammerung* was the opening opera of a week's engagement in that city. Others in the cast included: Johannes Sembach, Marie von Essen (who debuted with the company this season), Carl Braun and Isolde von Bernhard. Dr. Max von Schillings, the distinguished German, also comes as the new conductor this season. (Photo by Atlantic Foto Service.)

Music Notes From Coast to Coast

Pittsburgh, Pa. Alexander Kipnis, baritone of the Chicago Opera, revealed rare vocal art in his recital before the Art Society. In offering an ideally constructed program and projecting it with superlative vocal ability and surpassing artistry, he added another triumph to his long list of distinguished attainments. Earl Truxell, Pittsburgh pianist, was a superb accompanist. Soloists visiting Pittsburgh should note this.

The dazzling, dynamic Don Cossack Male Chorus were accorded an ovation at their concert in Syria Mosque, salvos of applause greeting the conclusion of every number. Seldom has a male choir so swayed a Pittsburgh audience as these former officers of the Imperial Russian Army. Their leader, Serge Jaroff, possesses an extraordinary command of musical values, to which his men respond with indescribable comprehension. To the capacity audience this musical event was a thrilling experience.

The Music Department of the Carnegie Institute of Technology presented a chamber music program in the Little Theatre, embracing Handel's *Passacaglia* for violin and viola; Loillet's sonata for two violins and piano, and the Rachmaninoff Trio, op. 9, for piano, violin and cello.

The Yost String Quartet inaugurated its sixth season, playing Haydn's Op. 74, No. 1, quartet, and Dvorak's piano quintet in A major. Assisting in the latter work as guest artist was Rudolph Ganz, pianist, who also played the eight impressionistic preludes of Debussy.

Paderewski presented what was one of the most notable piano recitals ever heard

in Pittsburgh. At seventy he possesses an exuberance that is phenomenal and his program was one that artists much younger would attempt with trepidation. When he appeared the vast audience of 4000 rose and accorded him an ovational tribute.

The Pittsburgh Male Chorus, under the leadership of Lee Hess Barnes, opened its eleventh season with a brilliantly performed program of classic and popular classic cast. Clyde Miller, bass, made his initial bow to Pittsburgh. Assisting the chorus was the Victor Saudek Brass Ensemble and the Calvary Boys' Choir in excerpts from Gounod's *Redemption*. Fred Lotz at the organ and Earl Truxell accompanying, provided excellent support.

Vancouver, B. C. The Vancouver Symphony Society delighted three thousand music lovers at its second concert, December 7th, Conductor Allard De Ridder revealing marked progress in the short time he has had charge of the orchestra. The program consisted of Beethoven's "Egmont" Overture and Tchaikowsky Symphony Pathétique. The assisting artist, Jan Cherniavsky, gave a brilliant and satisfying performance of the Schumann's piano concerto.

Edward Johnson's recital was a rare treat to the vast audience which completely filled the Auditorium. Earl Young proved a most artistic accompanist and soloist.

Recent recitals have also been given by Fritz Kreisler, Cornelius van Vliet, Joseph Marks, Vancouver Civic Orchestra, Woman's Musical Club, and the Philharmonic Club.

Kenneth Ross, Vancouver pianist, was one of the judges at the Seattle and King County Annual Music Meet, held in the Chamber of Commerce auditorium, sponsored by David Scheetz Craig, of Seattle.

Chrissie Remmette Brace, pupil of Alberto Jonas, gave an outstanding piano recital of works drawn from Bach, Beethoven, Jonas and others. William Sparrow, tenor, assisted.

Marion Copp, Vancouver contralto, sang with great success recently with the Victoria Schubert Choir and also Delilah, in a concert version of Samson and Delilah, with the Seattle Symphony Orchestra, Karl Krueger conducting.

Vermilion, S. D. The University of South Dakota Symphony Orchestra, Winfred R. Colton, conductor, gave a program featuring Auber, Mendelssohn Svendsen and Grieg, on December 7, at Slagle Auditorium.

Washington, D. C. The first Salon Suro of the season on December 12 at the Carlton Hotel brought to Washington Alix Young Maruchess with her Viola d'Amore. A program of Colonial Times was presented, Mrs. Maruchess playing early Italian, French and German music with rare charm, bringing out with telling effect the many tonal varieties of which this instrument, so seldom heard nowadays, is capable. She had tremendous success. Stanley Wolfstahl was heard in several delightful Lully numbers for flute (music by courtesy of the Library of Congress). The Misses Suro, at the request of many subscribers, contributed among other numbers the first composition known to have been written for two harpsichords. They played with their well known unanimity and clarity. No harpsichords proving available, two Steinway grands were used with happy effect. Dorothy Radde Emery, a clever young composer, played sympathetic accompaniments.

Damrosch in Dramatic Recitals

Walter Damrosch begins a series of five dramatic recitals on the Wagnerian operas, Tuesday, January 13, at Columbia University. Mr. Damrosch will give a series of five different operas at Town Hall beginning, February 10.

Mr. and Mrs. Hughes' Dates

Mr. and Mrs. Edwin Hughes will return from their Southern tour early in February, instead of in March, on account of Eastern dates that month.

Obituary

FAMOUS GREEK CHOREOGRAPHER DIES SUDDENLY

BERLIN.—The sudden death is announced of the Greek painter, Panos Aravantinos on December 1, during a brief visit to Paris. For about twelve years this artist has been the valued scenic designer of the Berlin State Opera. Not yet forty-five years of age, Aravantinos will be greatly mourned by his widow, the well-known dancer, Elizabeth Grube, and by his many colleagues and friends among the opera lovers of Germany.

CHARLES G. CONN DEAD

Charles G. Conn, founder of the celebrated band instrument manufacturing company at Elkhart, Ind., which bears his name, died at his home in Los Angeles, Cal., on January 5.

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Man or Machine - Made Music?

By W. Otto Miessner

(Continued from last week's issue)

We come now to the possible solution of the questions. The new era of leisure, made possible, yes, inevitable, by the machine. It is obvious, is it not, that, when machines replace man-power, men must seek other vocations or work fewer hours? "Over-production," is the by-word, the key-note today, of every economist, sociologist and politician. We hear of over-production on the farm, in the mine, in the factory. Economists predict a five-day week and a four-hour day in the near future.

What is humanity to do with this new-found leisure? What will be the leisure time re-actions of the mechanized automaton who is no longer required to think? All he does is press levers and push buttons! Do you wonder that this world is pleasure-mad, thrill chasing, excitement crazed as the normal re-action to the monotony of the machine? How can it tolerate also the monotony of passive leisure?

"Satan finds mischief still for idle hands to do" runs the saying. Is it possible, that, in the machine, man has created a Frankenstein monster that will slay his offspring in the end? Is it likely that the "robots" will get you, if you don't watch out?"

Crime, today, is said to exact a toll exceeding one-eighth of our total annual income. In Illinois, the prison population has increased eight times faster in the past three years than the outside population! Some statistician might figure out how long, at that rate, it will be before we're all in jail!

Educational psychologists are exploring new depths in human behavior, they are probing into the secrets of the emotions. They find that it is our emotions, rather than our intellects, that determine our acts. We act according to the way we feel, not frequently, as reason dictates. Curriculum experts and administrative officials see the vital need, therefore, of training the emotions and aesthetic instincts.

If music be the language of feeling, the vehicle of the emotions, why not give more thought, more time, more equipment, greater academic recognition and prestige to this, the greatest of the arts? Already, traditions are crumbling in college circles, due to the exposed fallacy of the faculty—psychology, theory the triumph of functional psychology and the new concepts of behaviorism.

Since there are levels of appreciation and levels of skill, it seems obvious that we must provide opportunities for those that live on these various levels. Democracy must assure equality of opportunity for all. It cannot guarantee equality of achievement. While some interpret the old truism, "we learn by doing" as meaning that, "we develop taste by tasting" they also seem to trust optimistically that the finer appreciation will just grow, like Topsy, "that the taste for better art grows by seeing good art, that the appreciation of better music grows by hearing good music." This is probably true, but who doubts that the process is accelerated by training? Else, why have classes in English literature, when the mechanics of reading are mastered in the elementary grades?

This raises another question introduced by the champions of "training for utilization." It would be quite possible to teach the appreciation of literature by rote memorization. Indeed, why learn to read at all when we can hear the finest readers, orators and dramatic actors over the radio? Why study mathematics beyond the elementary processes, when accountants and bankers use mechanical calculators? Why teach children modern languages when so few learn to speak or read them, when these foreign tongues rarely function in their real lives, during or after school days?

The real question is whether or not self-expression is vital to complete living. It does seem vital to all living organisms. The sun flower still turns toward the sun, but the plant in the cellar decays. The fish in subterranean streams have lost their eyes because they could not use them in the dark. The mole has no use for ears. We marvel at the sense of smell possessed by some wild animals and said once to have been possessed by man. What we fail to use, we lose. Will the push button age render our hands useless? A friend of mine foresees a human race with but one finger, a protuberance, rather, fit only for pushing buttons.

Shall we then, be downhearted? While we are told that the machine always wins, no

one would willingly go back to the "good old days." The machine is here to stay. It is our privilege and our duty to learn how best to use it. Machine-made music is flooding our homes; millions are receiving musical impressions today as compared with thousands a few years ago. Even now, fewer than one per cent in America attend public concerts. But they are listening to music. Let us push the other button—reverse the current—complete the cycle—convert the impressions into expressions!

Shall I shock you when I say that the traditional musical instruments we use today may be obsolete in the next generation, possibly in our own life-time? The violinist's bow may one day rest in the museum with the bow of the archer, the oboe beside the shofar, the trumpet with the hunting horn. How clumsy the bass tuba that wraps itself around its victim like an octopus! How ludicrous the prestidigitating antics of the slide trombonist and the bass viol player scratching the back of his bull-fiddle!

The pipe organ is a huge conglomeration of hollow pipes that fill a barn, and not a pipe, except, perhaps, the flute, gives a true copy of the instruments listed on the stops.

The piano is still the king of instruments. It is the only practical, home instrument upon which a single player can express himself simultaneously in rhythm, melody, and harmony, the basic elements of music. It is complete from lowest bass to highest treble. Pitch and tone quality are built into this instrument. On all others these depend upon the ideal conception and skill of the performer. The piano opens the door to all music, instrumental and vocal. It is the perfect accompaniment to the human voice, a fitting mate to the glorious queen of song. These unique attributes make it the ideal medium of the amateur and the instrument of the immortals.

But already the scientist is developing a super-instrument that is destined to reproduce the qualities of all these instruments synthetically. For, musical tone is vibration. So is electricity. It requires no prophet to foresee the perfection of the Thereminvox, now still as crude as the first Marconi set, compared with a modern radio, by extending the principle of electrically induced vibration we shall achieve new ranges of pitch, shades of color and degree of intensity undreamed of heretofore!

I have been very close to a radio engineer and inventor, who has been devoting spare time for ten years to the invention of a synthetic organ that shall command these new tones, colors and intensities. A universal keyboard, commanding every quality of strings, wood-wind, or brass, will produce this new synthetic music. A new world of tone shall be opened unto our ears. What a challenge to our creative imaginations.

And here, in our schools, waiting for our sympathetic guidance, is that vast army of thirty million children! This youth of today is "hand-hungry," eager for something stimulating, exhilarating, thrilling to do! Compared with my own childhood, with its innumerable chores, the youngsters of today have few responsibilities. True, there are more "places to go" and faster ways of getting there, but many of these are roads to ruin. The happy home life of yesterday is in danger of breaking down. Parents must be made to see these dangers and urged to make sacrifices, as necessary to encourage their children to cultivate the expressive arts.

It is a universal attribute of living organisms to shun repetitions of painful, disagreeable experiences and to seek repetitions of experience that are pleasurable, that contribute to a sense of satisfaction of well being, of achievement.

Every child loves to do those things that give him pleasure and hates to do those things that prove irksome or painful. It seems obvious, then, that our first duty to children should be to see that their "learning" shall be accomplished by pleasure; that, they shall have more opportunity to express themselves musically by playing the melodies they love. Vocational music, as a means of livelihood, has reached that economic stage known as "diminishing returns." If music, then, is to continue as a means of self-expression and re-creation, then our children must be guided along paths that lead to this goal. We must teach these young music makers how to play for their own pleasure

and self-culture, rather than hope to become money makers in music. We must stress music as an avocation. Let the children aim to become real amateurs and connoisseurs in the true sense of these words—Lovers and Knowers of Music—for these are also the discriminating auditors. Would you increase the demand for man-made music? Then multiply the amateurs because the amateur makes the market—in art, as well as in sport!

THE ANSWER

The answer to the question is in the public schools. The fate of man-made music lies in your hands. There is no doubt whatever in my mind that, out of four million high school children, if given a choice between taking music, thus taught, and certain traditionally required subjects, more than half would choose music if it were equally accredited. This would increase the number now studying music tenfold. If every child could realize the value of her voice as a personality asset, less time and money would be spent on cosmetics and more on singing.

But Bobbitt, Snedden and the rest are right when they urge that Music, also, be made elective, that every student should receive training at public expense on the level he can reach easily, and no higher. "Equal opportunity for All"—this is the watchword of a democratized education system. In such a conception, music has an equal place by right of its divine origin.

As modern invention, symbolized by the machine has lightened the burden of physical existence, as modern science has added to the span of life, so these twin sisters will collaborate in the future to make life worth living, more beautiful, more enjoyable.

(Conclusion)

Montana School Music News

Students in Gallatin County High School Glee Clubs, Bozeman, Montana, recently gave a successful performance of the opera William Tell. Arthur Solberg, director of music, was in charge of the production.

One hundred and ten private music teachers of piano, violin and voice took the written examination given by the State Department of Public Instruction in August. Each teacher who passed the examination received a temporary certificate which will allow her pupils to receive high school credit for their lessons. These written examinations are given each February and August. Each teacher is also required to take on oral and practical examination at the end of the first year of teaching, before receiving a permanent certificate.

A Montana All-State High School Orchestra was an important feature of the program at the meeting of the Montana Education Association in Great Falls, October 23-25. The orchestra was composed of 110 high school students representing the following schools of the state: Great Falls, Helena, Anaconda, Browning, Bozeman, Lewistown, Miles City, Kalispell, Poplar, Cascade, Opheim and Livingston. The orchestra was to have been directed by Roy Freeburg of Montana University, Missoula, but when an emergency prevented him from attending, A. H. Weisberg, also of the University, took his place and was remarkably successful in his handling of the young players.

The orchestra made two appearances, and their final concert was composed of the following selections: Overture—Caliph of Bagdad, Boildieu; First Movement, Unfinished Symphony, Schubert; Bridal Song from the Rural Wedding Symphony, Goldmark; March of the Little Lead Soldiers, Pierre; War March of the Priests from Athalia, Mendelssohn. General organization and plans were under the management of Thelma Heaton, Great Falls Music Supervisor, and Marguerite V. Hood, State Supervisor of Music. The orchestra directors from each town represented prepared the students.

Roy Freeburg, Director of the Public School Music Department of Montana University at Missoula is taking leave of absence from January until September 1931. He will be enrolled at the University of Washington, Seattle, for the winter and spring quarters, and will teach at San Francisco Teachers' College during the summer session. During Mr. Freeburg's absence, Marguerite V. Hood, State Supervisor of Music, will have charge of his work.

The Montana State Department of Public Instruction is especially stressing music study in the rural schools this year. A course of study in music for rural schools has been outlined, and institutes are being held for the rural teachers in each county to assist them in arranging a program of singing and listening lessons in their schools. A large number of counties report almost 100% of their schools having their music books, phonograph, and daily music period. A number of counties already have an annual song and music memory contest and an all-county chorus, and more are arranging for these events this year.

Newer Practices and Tendencies in Music Education

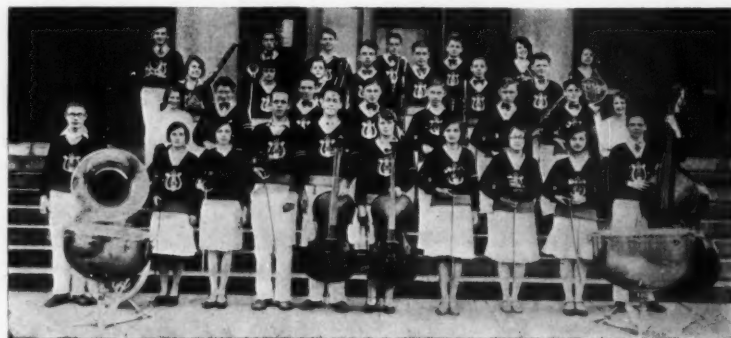
KEYBOARD ACQUAINTANCE THROUGH INFORMAL METHODS

By RUSSELL V. MORGAN

TOPIC NO. 14

The piano keyboard might well be called the musicians' "map." The xylophone and orchestra bells are built in the fashion of a piano keyboard and because of low cost can be made available in most schoolrooms. Problems in theory of music become much simpler and clearer when worked out on this "chart" or map.

Progress in musicianship becomes rapid where children have the opportunity of informal contact with these inexpensive keyboards. Encourage pupils to pick out "by ear" the melodies of songs they already know. This may be done during recess before and after school. The more talented students will delight in attempting transposition to various keys and through that will come to realize the necessity and meaning of keys, scales, sharps, flats and intervals. Harmonic feeling is strengthened through im-



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The Soldiers' Memorial Band has won first place in the Montana State Class A Band contest twice in succession. The Girls' Glee Club won second place in the 1930 State contest. The Boys' Glee Club was organized only last February, and won first place in the 1930 contest. Charles R. Cutts is director of all of these organizations. Mr. Cutts also has supervision of the music taught in the elementary grades and Junior High School. Melva C. Henning is assistant supervisor.

provision of a second part that is acceptable with the melody.

Musical knowledge gained in this manner has the power and significance that is a part of any knowledge secured through purposeful activity. Recognition by the pupil of the need for such information provides the stimulation essential in conquering the problems of basic musicianship so necessary in the development of musical power.

Sterling, Kans., High School Record

The following is the rather remarkable record of the Sterling High School:

1927—State championship, Emporia, Kans. First place in Mixed Chorus, Group Sight Singing, Ear Training, Music Fundamen-



EDITH HOWELL BALDWIN,
Supervisor of Music, Sterling, Kans.

tals, Individual Sight Singing, Girls' Medium Voice. Second place in Girls' Glee Club, Music Appreciation.

1928—Ranked second in state contest, Emporia, Kans; first place in Girls' Glee Club, Music Appreciation, Group Sight Singing; second place in Mixed Chorus, Boys' High Voice.

1929—No championship; Rating system used. Superior rating (1st) in Boys' Glee Club; Mixed Quartet, Group Sight Singing, Individual Sight Singing, Boys' High Voice, Boys' Medium Voice, Good (2nd) in Music Appreciation, Girls' Glee Club, Mixed Chorus.

1929—Inter-High Contest, Winfield, Kans. First in Boys' Glee Club; second in Boys'

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Quartet. (Roy Evans, Charles Hurst, Alton Combs, Ross Haney.)

1929—Midwest Music and Art Contest, Lindsborg, Kans. First in Voice, Roy Evans, tenor. Second in Girls' Glee Club.

Ruth Ray Wins Success at Peoria

When Ruth Ray gave a violin recital recently at Peoria, Ill., she scored heavily with public and press. The critic for the Peoria Star of December 16, found that words seemed insipid and meaningless to describe her playing, and stated that "the inimitable artist" further endeared herself to a discriminating Peoria public, with which she was already a favorite, by "her superb artistry and musicianship and by her personal charm." The same writer also said, "To say that Ruth Ray is equipped with an enviable technic, exquisite tone and good judgment is to be banal and trite; to say that she plays with sincere musical feeling and genuine musicianship is to be pitifully inadequate—she does all of this and more—"the magic which she draws forth from her violin is a song which soars and sings itself into one's heart and provokes there a throbbing response of reverence and worship for music and such a maker of music as Miss Ray."

That her technical facility is "nothing short of astounding" was the opinion expressed by the reviewer for the Peoria Journal Transcript of December 14, who also had glowing words for her "intelligent grasp of the music," her masterly playing of the Lalo Symphonie Espagnole, and who also expressed the opinion that she once again demonstrated that "she is an artist not only of unusual ability but distinction as well and with it all an artist pleasing to look at."

Ditson to Publish New Davis Song

The Oliver Ditson Company has accepted the song entitled Men, by John Carlyle Davis, which has been so successfully sung by Jeannette Vreeland. This was included on the program of Davis compositions given in Carnegie Hall on March 4, 1930. It will be published very soon and is sure to win the sort of success that all of the Davis songs have won.

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Arthur Hice Discusses Folk Music Influence

(Continued from page 45)

called collectively, My Fatherland, and which are also based on national legends. In his works he especially used the typical Czech Polka and Furiant. This is a very young school of composers but it is a very vital and interesting one. No doubt you have heard of the recent great success of the opera, Schwanda, by Weinberger, showing that Czech contemporary composers still find inspiration in the folk lore and music of their country."

"Do you find that composers distort these spontaneous expressions in their use of them in larger works?"

"No, I do not," Mr. Hice said, "When treated by an aesthetically sensitive composer. There is no need for changing them fundamentally, since much of the folk music is perfect in form and construction. A beautiful example of that is the famous London-derry air, certainly one of the loveliest and most poignant of all songs. But in many cases I do not think that certain types of folk songs are appropriate for basic material in larger works. In general, one could say that those which are capable of thematic development, without the composer destroying the entity of the whole or the mood of the song, are perhaps those best fitted for actual quotation in a work."

"What do you think of American folk music?"

"I think it is unfortunate that Stephen Foster left no successor, that there has been no one to carry on the work which he began. His music expressed the essential spirit of the American people in its simplicity and humor, its nostalgia, its human pathos and sympathy. America should have a national school like every other country, and I think that Stephen Foster's songs so far are the best contribution to that very school. His songs are sung everywhere and, abroad, when one is asked for an American folk song, it is usually Swanee River or My Old Kentucky Home that is sung. Foster's songs are not only a reflection of his time but they also reflect the Negro influence which the American people have greatly assimilated."

"The study of American folk music is a vast and very interesting subject," Mr. Hice stated, "because of its diversified character and its present evolutionary stage. If one stops to think about the subject, it suddenly comes to one's realization that the American of our time is only now beginning to take form as a national entity and that in this process we have assimilated the influence of all the incoming nationalities, including the Negro. The latter obviously was the one of greatest appeal, since it is the one which has left its greatest imprint. Foster's have been the only popular songs in America that have survived to any great extent, and in this respect they partake of the permanent nature of the true folk song. Of course, we have the Cowboy Songs, the Lumberjack and Mountaineer's songs and jigs, etc., but a great many of these are known only to the inhabitants of the region from which they sprang. But they constitute, nevertheless, the musical expression of a picturesque, romantic era in our national life."

"Do you think that jazz is an expression of the American people?" we asked.

"Jazz is certainly one form of musical expression in America, for it cannot be denied that it appeals to a very large number of the American people. It is also significant that only American writers have been successful in conveying the real spirit of jazz, for foreign composers have failed in writing it because they palpably imitate the external characteristics of it, and miss its true spirit."

"Its chief characteristic, syncopation, has always been one of the most prominent features of popular American music ever since the old Minstrel days, and it is the one feature, I think, it will always retain. It is very probable that our present jazz will go through many further stages of development and refinement, which undoubtedly will make it much more accessible for authentic artistic expression."

"But I am positive jazz, by itself alone, can never form the sole basis on which to

build a future great American nationalistic school, for the simple reason that it is essentially dance music, often parodistic, grotesque or mechanistic, and no other national school in the past was ever based wholly on such dance forms."

"Jazz has little touch with the soil, so to speak, it being primarily a product of city environment, of Broadway principally. No national music ever sprang from such roots. It is produced in too commercial and sophisticated an atmosphere to reflect in any great degree, the sentiment and soul of the great mass of Americans who make up the land and town population, who, in the final analysis, form the backbone of a country."

"I am now going to be rash enough to make a prophecy:—Some day I believe, this great majority of our people will become articulate through a great composer (perhaps, finally The Great American Composer!) and he will then accomplish for American music what Walt Whitman did for American poetry, and what Lincoln did for American Democracy. It is just possible that he will continue, figuratively speaking, the earlier American tradition, where Foster left off. With profound instinct, he will know whatever virtues jazz and the other American folk expressions possess to produce a distinguished music, and this material will be transformed and raised to the highest possible attainment by his inventive genius, just as inevitably and naturally as all the great nationalistic composers of the past have elevated their inherited folk material to supreme heights. Chopin, with the mazurka; Johann Strauss, with the Viennese Waltz; Smetana, with the Polka and Furiant; Bach, with the old dances of the Suite-form. Our music must eventually express the ideal of what America stands for to the world. It must express our energy, our optimism, vision and fundamental democratic spirit. Then the same creative manifestation that evolved something so typically American as the skyscraper will at last function in our music, and at last the world will recognize that we have finally produced a music truly American." M. T.

Before the N. Y. Public

(Continued from page 32)

Wieniawski's Polonaise in D. In each selection Elman's complete mastery of his instrument was noted, and from beginning to end he enthralled his hearers with his great artistry. Carroll Hollister was his efficient accompanist.

New York Philharmonic

On Saturday evening, Toscanini led the Philharmonic men through a stirring performance of Franck's D minor symphony, bringing out all the beauties of this majestic work and putting his very heart and soul into its rendition. None the less deserving of praise, also, were Roussel's Le Festin de l'Araignée, not unfamiliar to New Yorkers but perhaps never so beautifully performed; Debussy's Nuages and Fetes, exquisitely done, and, to end with, the Rakoczy March of Berlioz, which formed a powerful and dramatic close to another of Toscanini's eventful evenings.

This was one of the Saturday Night Students' Concerts, but there was an overwhelming percentage of older admirers of the distinguished leader, who showered applause upon him and his men in appreciation of their magnificent performance.

JANUARY 4

League of Composers

On Sunday afternoon the League of Composers gave a concert at the Art Center in East Fifty-sixth Street before an audience of distinguished music lovers which taxed the capacity of the hall. The program was prefaced with a brief talk by Eugene Goossens, his subject being Aspects of Modern Music. Mr. Goossens, who knows as much about modernism and ultramodernism as anybody, having been active in these fields as composer, conductor and player, said he could not offer a solution of the problems involved and did not care to prophesy as to the future, but advised his audience to listen to music of this advanced nature with open minds and without prejudice so as to give

the composer a chance. He particularly condemned those that decided in advance that they could not understand modern music, and did not want to, being perfectly satisfied with the classics.

The Budapest Quartet made its first New York appearance on this occasion, playing Hindemith's Opus 16 and Kodaly's Opus 10, neither of them very modern, both of them very beautiful. They were played in a manner that stamps this quartet as one of the best of its kind. Its members: Emil Hauser, Jose Roismann, Stephan Ipolyi and Mischa Schneider, have knit their interpretations into a unity that is striking in its effectiveness. The tone is always clear, sonorous, translucent, and the intonation faultless. The music played has many difficulties, particularly of balance, but it was made lucid by these brilliantly gifted musicians.

Between these two quartets Aaron Copland played his Piano Variations (1930), a work difficult to understand at a single hearing. One should know the structure of the music and the thematic material upon which it is based. However, it proved to be of interest, though seemingly not developed to any marked climax.

Isabelle Yalkovsky

Full attendance, with growing enthusiasm marked the piano recital by Isabelle Yalkovsky at Town Hall. The Bach-Bauer toccata in D major showed splendid sonority of touch. Of three Brahms pieces (Rhapsodie, Intermezzo and Scherzo) perhaps the last-named had the biggest climax, though lovely tone characterized the intermezzo; to many listeners, this was the apex of her playing. The twelve preludes by Debussy contained the familiar Mists, Minstrels and Engulfed Cathedral, which naturally received most applause; people like to hear what they know. Hesitant applause followed the lesser known items, for this Debussy music still presents problems to many ears. The ballad in F, (Chopin) a study in C sharp (Scriabin) and capriccio in F, (Dohnanyi) each received the interpretation appropriate to its contents as final numbers of a very interesting program.

Gigli

Carnegie Hall's walls echoed long and loud with applause and "Bravos" on Sunday afternoon. It was the occasion of another Gigli concert and a program that contained many popular operatic arias, which aroused the greatest storms of applause, although the popular tenor's singing of Handel, Giordani, Cesti, Guarnieri and other simple airs also found full appreciation.

Mr. Gigli introduced for the first time, at this concert, a new song by his accompanist, Miguel Sandoval, called Vurria, a Neapolitan Song, which went so big with the audience that it could have been repeated. So could several other numbers on the program. As for encores, there were many, and the tenor, in excellent spirits himself, seemed to have as happy a time as did his listeners.

In fine voice, Mr. Gigli poured out a wealth of golden tones and depth of emotion, carrying his entranced audience along with him through the entire program. And the audience finally went home in high glee, having had a really happy time.

Yvette Le Bray, dramatic soprano, remembered for her successful debut here last season, re-appeared, as assisting artist. She sang the Pace Mio Dio aria from La Forza del Destino and later three songs, which brought her much applause. The voice is a lovely one of much power and she sings with feeling and effectiveness. Mr. Sandoval furnished sympathetic accompaniments for both singers.

Frances Alda and George Copeland

Was it Wagner who said "Spanish music is nothing but a big guitar?" This might have been so in his day, half a century ago,

but certainly it is not so now. It was in this music that both soprano Alda and pianist Copeland made their big effects in their Carnegie Hall joint recital; the classics of Scarlatti and Handel, as well as items by Satie, Ravel and Debussy which preceded the Spanish music left the audience impressed, but cold in comparison. Lovely tones and dramatic impulse were in Alda's singing of Debussy's Il Pleure, and Noel des Enfants, flower-laden ushers expressing appreciation of her art and interpretation by the audience. Seguidilla and Nana (de Falla); Mansaje (Fuster), and Coplas de Curro (Obradors) climaxed her offerings, shared in by Mr. Copeland as accompanist. Coplas was re-demanded. Excepting for the Spanish group, Frank LaForge played ideal accompaniments for the singer, from memory as usual.

Mr. Copeland's big technic came markedly to the fore in the Spanish Sacro-monte, Andaluza, Danza de Chigato, Baile del Requebro and Albeniz' Seguidilla, the pieces producing a rising growth of enthusiasm in the listeners. The rhythmic impulse, crashing chords and smooth glissandos in these truly national pieces of music brought him many recalls, three encores following. Hardly anyone plays Spanish music with such splendid effect as Copeland, and the audience fully realized this.

New York String Quartet Notes

The New York String Quartet is facing one of the busiest periods of its career. Following its recital on January 7 at White Plains, N. Y., the quartet was scheduled to play at Town Hall, New York, on January 8 and in Scarsdale, N. Y., January 9. On January 11 this ensemble will appear with the New York Chamber Music Society, Hotel Plaza, New York; January 14, Norwich, Conn.; January 16, Granyille, Ohio; January 19, Nashville, Tenn.; and two weeks of private engagements in Palm Beach. The quartet will play at Lenoir, N. C., February 3; New York, February 8; Bryn Mawr, Pa., February 9; and Bethlehem, Pa., February 10.

Clara Jacobo Coming to Metropolitan

Owing to shock resulting from the sudden death of her youngest and favorite brother, Clara Jacobo was unable to fulfill her engagement at La Scala in December, and it is quite possible she will have to cancel her appearances at the Teatro Verdi, Trieste. She is scheduled, however, to sing Turandot at the Teatro Verdi, Padova, and then will sail for the United States to rejoin the Metropolitan in February. Mme. Jacobo recently had a most successful opera season in Buenos Aires and other South American cities.

Van Vliet to Start Tour in Chicago

Cornelius van Vliet, Dutch cellist, will appear as soloist with the Woman's Symphony Orchestra of Chicago on February 16. This is the first engagement of a series on a five weeks' tour which will take in many western and southern states.

Voedisch With Civic Concert Service

Alma Voedisch has become associated with the Civic Concert Service, Inc., of which Dema Harshbarger is president and general manager.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

A Sales Message for 1931—The Outlook for the Year—No Ready-Made Formula in Sight that Will Replace Intelligent Planning and Hard Work—The Salesman Holds the Key to the Future

Those pessimists in the piano trade who have been orating about the demise of the piano must turn face and assist in the resurrection of the basic musical instrument during 1931. The tide is turning slowly but definitely in favor of the piano. That much-abused instrument has improved much and indeed is overcoming the whole psychological influence of the moanings and grumbings of those who would not take up the fight for the instrument and show that confidence necessary to place the piano in the homes of the musical people of this country.

There is more music today than ever before. There is a demand for music for which the radio can be given the measure of credit that is due and which is all to the benefit of the piano dealer. The manufacturers have done all that they could to maintain the piano, but have not received that support from the dealers and their salesmen that would have held the piano to a greater production.

There are dealers in this country that made a good showing for 1930, and there are many others that simply laid down and did not make any efforts and did not deny the idea that the piano had passed beyond and as a commercial possibility was a thing beyond resurrection.

The piano through its own force will have a music demand that will be profitable and good to both manufacturers and dealers, but there will not be as great a production as there has been in the past, and this through the fact that pianos must be better, they must have tonal quality and no piano will be successful unless it possesses those attributes. The selling of pianos will go back to the old methods of each salesman creating his own prospects and this will make better sales and be of more profit to the dealers, and following that to the manufacturers, than has been during the big years when the cheap, no-tone pianos presented the higher percentage of production.

We can look over the piano industry and find that the cheap piano makers have declined and gone out of business, while the tonal pianos have continued and will continue. Through reconstruction of methods and selling there will be a reduction in the number of dealers throughout the country. The smaller production that will prevail during 1931 over that of the big years will show a greater cash profit and will be so encouraging that good, reliable business men will take up the sale of pianos on a basis of quality, and with quality fixing the price.

No one can say at this time that the piano is not a good commercial proposition. It is, to those that will endeavor to sell them as pianos should be sold. There must be a cooperation between the piano dealers, the piano salesmen and the musicians who use the pianos in their trade and the gaining the confidence of the musical people who will want good pianos, for it must not be forgotten that it and not

the radio is sending into the ears of the public the musical tones from their broadcasting stations.

As time progresses the orchestral music is drawing and is becoming predominant in all of the programs that are sent out over the air. It is natural that this condition will attune the ears of the people to piano tone. The piano itself, when the sending and receiving stations are in accord, is one of the most musical of instruments that can be used in the studios of the broadcasting stations. These piano tones at times are so clear that one can imagine the piano in the room in which the receiving radio is located.

All this is a constant advertisement for the piano. Thus dealers who will take advantage of these acces-

demands time in creating and building to the piano. The idea that bargain prices will give returns the same day the advertisement appears is all wrong and does not materialize. The offer of the makes of pianos that have been traded in at the ridiculous figures that have been printed in large black type in the daily papers does not create a feeling toward the piano that that instrument demands and which its price, if it be a good instrument, must prevail in order to give a return for capital and experience, and also labor, that comes in the selling of pianos.

Dealers and their salesmen must realize that the sale of a piano is the basis for the creating of other prospects, and this means that when a piano is sold that the dealer and his salesmen must not consider that work that has been done to make that sale is all through, and can not be utilized and carried out to the making of other sales. There is nothing that builds to the confidence of a dealer and his salesmen like looking after a piano when it is placed in the home and this does not mean hard work, it means pleasant work. In the selling of a piano the salesman makes friends, and it is a blow to any house for a salesman to drop these friends at once and turn the whole attention to somewhere else, without



To hell with 1930,
It was dark, dank, dirty.

Happy
New
Year

WILLIAM GEPPERT



Take it from me, in 1931,
Business will be good, pianos will hum.
(If you hustle)

sories in selling, this advertising, if you please, and, basing their selling policies on music, will build to a comfortable business and gain results that are due the piano, but all fake methods and all fake arguments must be dropped by salesmen, antagonisms must be laid aside, and real competition, honest competition, no matter how keen and selfish it may appear, must prevail. This will increase the returns of the salesmen, for that means that they will work harder to close sales than they have in the past.

We must admit that the advertising of the piano by the dealers throughout the country has not been of that character that held the piano to the creating of an appreciation on the part of the people toward the instrument. The bargain offering, the "bait" offers have been reprehensible. Good, solid advertising, proclaiming the tonal qualities of the piano

consideration for those who already have bought. A piano in the home, when it is new, brings to that home information regarding other people who would like to have a piano, and if this is followed out it will bring sales.

The old time piano salesmen always carry a book with their own prospects that they have dug up themselves. The mooted question as to who these prospects belong to has been settled long ago. They belong to the house, even though the salesman carries them in his pocket and works on them individually. The salesman who leaves a house carrying with him prospects that he has met on the time of the house that employed him would turn these prospects in to the house he is working for. The dealer generally, however, looks over that and seemingly feels that

(Continued on next page)

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CHOOSE YOUR PIANO AS THE ARTISTS DO

Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

An Inspirational Message From the O. K. Houck Piano Company—"The Joy of Musical Understanding"

The Rambler receives from Little Rock, Ark., some literature from the O. K. Houck Piano Company that is very interesting indeed. There was given at the Little Rock new High School Auditorium, November 23, a notable concert. It is entitled: "The Steinway Ensemble." There were twelve Steinway grand pianos used in this concert with twenty-four pianists playing upon them. The program was of the best music and the newspaper reports showed the pride of Little Rock in its high school which is referred to as "the most beautiful high school building in America." And then follows this statement: "The pride of the city and the state." The illustration of this high school bears out these claims on the part of the Arkansas city.

Probably the most interesting item in the program of the concert is the following statement by the O. K. Houck Piano Company which may be read with value by other dealers throughout the country, for it is this kind of "piano talk" that will build toward the piano. The back of the program contains the following:

The Joy of Musical Understanding

It is a wonderful experience to hear great singers, great players, great orchestral and choral groups. Because it is possible to hear them with far more frequency by means of the priceless radio and the marvelous sound reproducing instruments, teachers everywhere advocate their importance. Musical ambitions, taste, and culture in America have advanced more in twenty years than during the two previous centuries.

On the other hand the experience of actually singing or playing or participating in choral or orchestral groups affords a marvelous and different kind of brain discipline resulting in intellectual, musical, and cultural experiences which must always be of incomparable importance. A few terms of lessons on the piano, for instance, open the understanding to the art, making all musical contacts thereafter vastly more enjoyable in this age of tonal miracles.

The value of hearing great music is inestimable. It is virtually revolutionizing our civilization and is repopulating homes deserted for outside diversions. We know from past experience that this is merely a harbinger of a huge desire upon the part of intelligent and well-informed people to provide the incalculable advantages of the study of an instrument, or the study of the voice for their children—not merely to make more professional musicians, but to produce better drilled brains, finer, sharper minds, and loftier souls, such as only a well regulated and persistent musical training can bring about. Educators and psychologists the world over are united upon this vital point in our civilization. Study Music!

Making Progress

The literature sent The Rambler by the O. K. Houck Piano Company indicates that Little Rock is making

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great strides through this wonderful school in creating a love for music in that section. It must have been of great pride to the O. K. Houck Piano Company as well as to the citizens of that progressive center to have such a demonstration as this of the showing of twelve Steinway grand pianos with twenty-four beautiful young ladies rendering a program of the best in music.

EXPRESSIONS

(Continued from preceding page)

the house creates prospects and not the salesman. The real truth of the matter is that the real work of selling pianos is in the hands of the salesman and is an individual process toward the closing of a sale. The house that recognizes this will give encouragement to the salesman toward this individual energy, will get better returns from the salesman than if a manager sits at the desk and demands to know what the salesman is doing every day. It may be that here or there is a salesman who is apparently doing a great deal of "loafing." The problem, of course, that the manager is faced with is to make that salesman work. The only way that a manager can decide as to the ability of a salesman is what sales he turns in, no matter how or when the salesman does his work.

It is all up to the salesman. Let that sink in and let the salesman realize that he carries a responsibility for his own efforts and can not lay it upon the house if he fails. The warerooms are there, the pianos are there, and they are to be sold. The individual must do the work. There must be a form of team work, if one might use that expression, but it does not mean that each salesman must tell the other what prospects he is working on. This comes out in what many managers believe to be of great benefit in weekly talks. It is all right to have the men gather together and have a conversation, so to speak, but let the individual handle his own end and not be dependent upon what others say.

The piano salesman is one of the most independent sales laborers in the commercial world if he but work along lines of his building to fit his own ability. We all know that one salesman may fail with a prospective customer and another salesman in the same house take that prospect up and close the sale. Here is where there should be an understanding as between the salesmen themselves.

Let the manager or the dealer create confidence in the salesman as to his own individual ability and that salesman will produce better results than if the attempt is made to tell him what to say to a prospective customer when we all know that one can lay his plans as to his piano arguments and when he meets the prospect the conversation will not meet what was outlined by the manager, for each piano

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prospect is of a different personality and must be talked to and handled in a different way.

There is no question in the mind of the writer that even during 1930 more piano sales could have been made had there been an effort to make them. This same thing applies to 1931. That is, salesmen who work, who form their own plans and who dig up their own prospects, are the ones that will make good returns, and the year 1931 will depend upon the intelligence, the energy, the real knowing how to close a sale and this knowing how applying to each individual prospect in a manner that will overcome all prejudices and make a friend of the one that is sold, and this friendship, if followed up, bringing in other sales.

WILLIAM GEPPERT.

Mrs. Leonie Wurlitzer Dead

Mrs. Leonie Wurlitzer, widow of Rudolph Wurlitzer, founder of the Rudolph Wurlitzer Company, died at her home in Cincinnati on January 1 of heart disease. She was eighty-eight years old.

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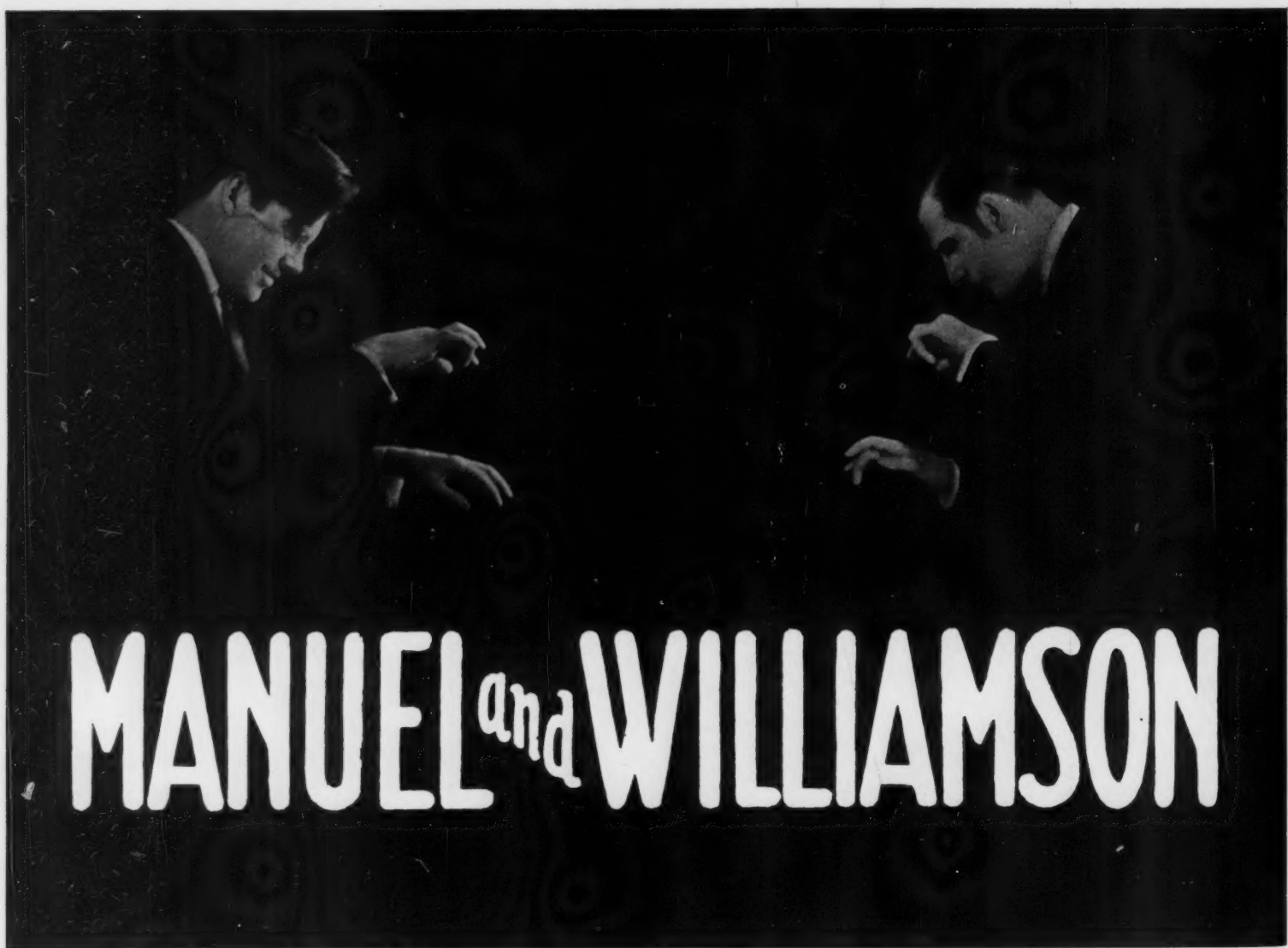
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